



TexasArchitect

JANUARY/FEBRUARY 2006

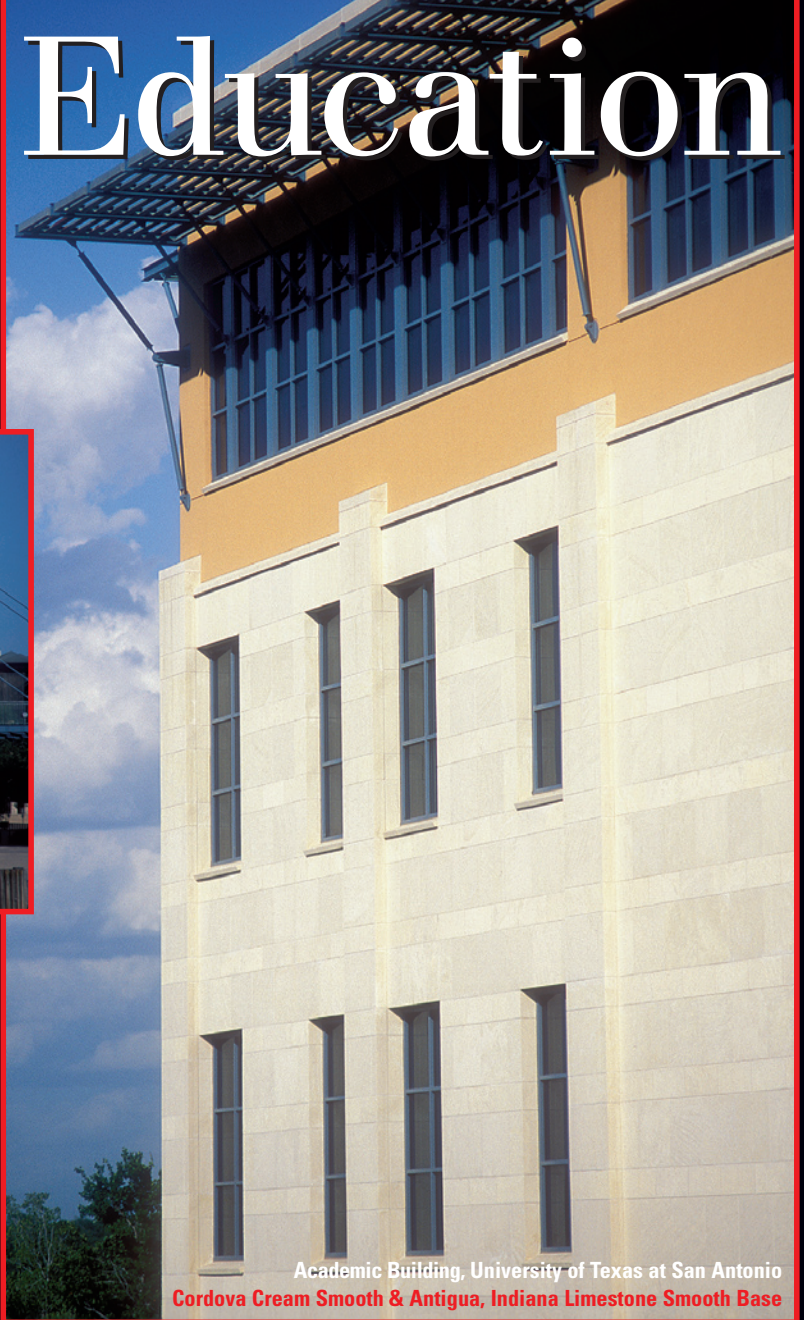
Prairie View A&M
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Joseph Architect, AIA
330 Townsend Street, Suite 1005
Santa Cruz, CA 95060
Tel: 310-555-1212 Fax: 310-555-2124

Mr. Peter B. Stenzel
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234 Pine View Road
Pleasantville, CA 95009

INVOICE

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Invoice Date Apr 1, 2005	Invoice Num 1006
Billing From Mar 01, 2005	Billing To Mar 31, 2005

Project ID	Phase Description	% of Total Fee	Contract Amount	% Complete	Previously Billed	Amount Due
05-001-AB	As-Built	2	\$570.00	20	\$57.00	\$57.00
05-001-BA	Bidding & Award	20	\$926.25	30	\$46.31	\$231.57
05-001-CA	Construction Administration	13	\$1,425.00	30	\$142.50	\$142.50
05-001-CD	Construction Documents	13	\$926.25	40	\$185.25	\$185.25
05-001-ECF	Existing Conditions Phase	3	\$356.25	100	\$178.12	\$178.12
05-001-SDD	Schematic Design Development	18	\$1,202.50	100	\$641.25	\$641.25
Amount Due This Invoice:						\$1,435.69

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Total Billed To Date \$ 2,686.12	Account Summary	
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Prairie View A&M University's Art and Architecture Building, by RoTo
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TexasArchitect

January/February 2006

Volume 56, Number 1

The Official Publication of the Texas Society of Architects

Texas Architect (ISSN: 0040-4179) is published seven times per year (bimonthly and in April) by the Texas Society of Architects (TSA), 816 Congress Ave., Suite 970, Austin, Texas 78701. TSA is the Texas component of the American Institute of Architects (AIA). Copyright 2006 by TSA.

Stephen Sharpe
EDITOR

ssharpe@texasarchitect.org

Rachel Wyatt
ART DIRECTOR

rwatt@texasarchitect.org

Ashley St. Clair
ASSISTANT EDITOR
astclair@texasarchitect.org

CONTRIBUTING EDITORS

Lawrence Connolly, AIA, Austin; Stephen Fox, Houston; Greg Ibañez, AIA, Fort Worth; Nestor Infanzón, FAIA, Dallas; Max Levy, FAIA, Dallas; Gerald Moorhead, FAIA, Houston; Ed Soltero, AIA, El Paso; Bryce Weigand, FAIA, Dallas; Frank Welch, FAIA, Dallas; Willis Winters, AIA, Dallas; David Woodcock, FAIA, RIBA, College Station

Linda V. Trinh
ASSOCIATE PUBLISHER
ltrinh@texasarchitect.org

Carolyn Baker
ADVERTISING REPRESENTATIVE
512/249-7012

Coti Bullard
CIRCULATION MANAGER
cbullard@texasarchitect.org

David Lancaster, Hon. AIA
EXECUTIVE VICE PRESIDENT

TSA PUBLICATIONS COMMITTEE

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Periodicals postage paid at Austin, TX, and additional mailing offices. POSTMASTER: Send address changes to *Texas Architect*, 816 Congress Ave., Suite 970, Austin, Texas 78701-2443. Phone: (512) 478-7386. Printed in the U.S.A.

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Learning Curve

Dramatic architecture on Corpus Christi campus makes a difference

HYPERBOLIC paraboloids, to say the least, are uncommon on campuses these days. Modernism generally eschews such expressionist gestures. However, featured in this edition are several recent projects that defy the typically staid norm for academia by embodying evocative forms certain to capture attention and provoke thought.

Out on the island campus of A&M University—Corpus Christi, another new structure is challenging minds — an appropriate response for a scientific research facility — with exquisitely expressive architecture. As if nature were demonstrating an extemporaneous geometry lesson, entry walls at the nearly completed Harte Research Institute for Gulf of Mexico Studies appear to twist into elongated curves. The local firm Richter Architects designed the HRI with monumental pairs of hyperbolic paraboloids, actually sculpted brick-clad walls that mutely evoke the mysteries of science and the beauty of the natural world. “From a metaphorical point of view, we liked the idea of a building that is in one sense high-tech and precise but is countered with the more organic and expressive,” explains David Richter, FAIA, who shares credit with his partner/wife, Elizabeth Chu Richter, FAIA, for the design that has intrigued their clients and challenged the contractors.

The HRI appropriately responds to its wind-swept site on the northern edge of Ward Island, just a short drive from the city’s crescent-shaped skyline. Ward Island is a small block of terra firma jutting out between Corpus Christi Bay and Oso Bay. That location places the Harte Research Institute in an ideal spot to accomplish its mission—to study the marine biology of the Gulf of Mexico. Local businessman and philanthropist Edward Harte helped establish the institute in 2000 with his gift of \$46 million.

Harte’s largesse set into motion the creation of the second-most heavily endowed marine science institute in the nation, and the eventual construction of the research laboratory that

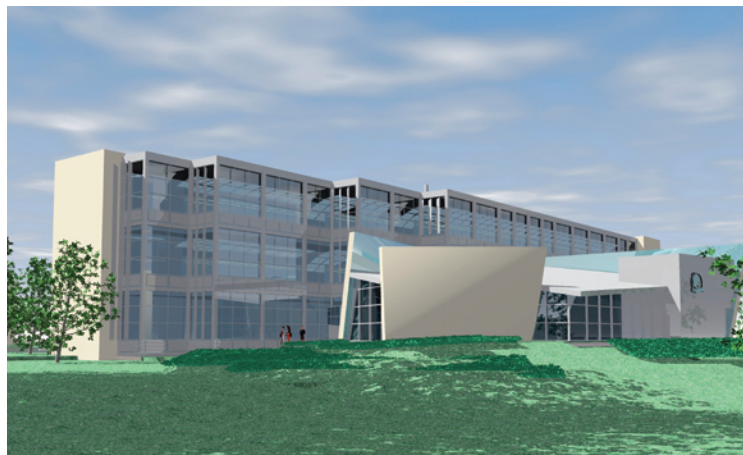
would bear his name. “Make a difference,” Harte said in his charge to HRI’s leadership.

The Richters took his directive to heart. Evidently, they also listened to TAMU-CC’s president who asked for a building that would stand as a symbol for the “island university,” and then gave the architects the creative license to push beyond traditional aesthetic boundaries. The standard palette on campus includes a run-of-the-mill off-white brick that the Richters chose to wrap the HRI, but in a radically different way. According to David Richter, they wanted to “take a ubiquitous material and use it in an extraordinary and expressive way so that it becomes something more—to kick it up a notch.”

The Richters’ first-round sketches definitely made an impression on the clients, according to HRI’s head marine biologist Dr. Wes Tunnell. “When I first saw the curved walls,” he recalls, “I said, ‘Is this for real?’” The twisting forms “kind of grow on you,” he says, especially after Elizabeth Chu Richter explained the conceptual connection between the design and the institute’s scientific explorations. David Richter says the clients were energized by the spirit of the design, which, now that the building is almost done, comes to life when sunlight plays on the surfaces. Inward sides of the entry walls are equally expressive, with bluish glass tile conjuring images of ocean waves and seashell nacre.

With WHR in Houston as associate architect and Walter P. Moore providing structural engineering services, the Richters have achieved their goal to “make a building that was up to the task that the institute wants to accomplish.”

STEPHEN SHARPE



Entrances to the HRI conference center (shown in top photo) and the three-story stairwell express the scientific explorations conducted inside. The 57,000-sf facility is expected to be completed early this year.

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EOE

AIA's Kemper Award Honors Tittle

WASHINGTON, D.C. James D. Tittle, FAIA, of the Tittle Luther Partnership in Abilene is the 2006 recipient of the Kemper Award for Service to the Profession. The Kemper Award, named in memory of the national AIA's first executive director, recognizes individuals who contribute

significantly to the profession of architecture through service to the AIA.

Tittle's career amounts to "an extraordinary 50 years of service," according to his nominators, who also praised Tittle for his "dedication of a professional lifetime



James D. Tittle, FAIA

of quiet leadership through practice, in positions of leadership and in civic activities."

Tittle founded the Tittle Luther Partnership in 1957 with John J. Luther. Since then the firm has grown from three employees to a staff of 20. Over the past five decades, the firm's work has transformed the Abilene landscape with the design of numerous landmarks including the Taylor County Courthouse, Abilene Regional Airport and the Hendrick Medical Center, to name a few. In 2003, the Tittle Luther Partnership was named TSA's Firm of the Year.

"I am very humbled by it all," Tittle said of the award. "The AIA has done a lot more for me than I have ever done for it. So it makes me very pleased to join the cadence of all those people who have preceded me in this, including a lot of good friends. It is honored territory, and I am very appreciative."

The AIA membership will celebrate Tittle's leadership and dedication during the 2006 AIA National Convention in Los Angeles scheduled in June.

Tittle's devotion to the AIA manifests itself through service at the local, state, and national levels in many ways. Highlights include 1958 charter membership in the Abilene Chapter of the AIA, for which he served as chapter president in 1973. He was on the board of the Texas Society of Architects, including service as president in 1993. Nationally, he sat on the Institute's Board of Directors, as juror and presenter for the Institute's honors program, and as regional director for the National Council of Architectural Registration Boards. Tittle has also been active at the national level through the American Architectural Foundation, serving on the AAF Board of Regents from 1992-1998.

Predock to Receive AIA Gold Medal

WASHINGTON, D.C. Antoine Predock, FAIA, will be presented the 2006 AIA Gold Medal, the highest honor conferred by AIA, at the American Architectural Foundation Accent on Architecture Gala. The event will be held on Feb. 10 at the National Building Museum

in Washington, D.C. The medal, bestowed annually, honors an individual whose significant body of work has had a lasting influence on the theory and practice of architecture.

"Arguably, more than any American architect of any time, Antoine Predock has asserted a personal and place-inspired vision of architecture with such passion and conviction that his buildings have been universally embraced," said Thomas Howorth, FAIA, chair of the Gold Medal committee.

The scope of Predock's work ranges from the famed Turtle Creek house in Dallas to international projects including the new National Palace Museum in Taiwan. He also designed Austin City Hall and Public Plaza and the award-winning

U.S. Courthouse in El Paso, slated for completion in 2007. Predock's ability to amalgamate contemporary work with historical context, for which he is well-known, is demonstrated in his buildings at Stanford and Rice universities.

His approach to design is inspired by his geographic surroundings — the American West — and interaction with the land plays a vital role in his work. Through environmental sensitivity and the integration of a site's history and culture into the design, Predock's highly contextual work honors the natural environment in which it is built.

A chief example is his design for the Trinity Interpretive Center in Dallas. Scheduled for completion in 2008, the \$8.2 million project will be built on the site of a 120-acre reclaimed landfill at the edge of the Great Trinity Forest. The project was commissioned by the City of Dallas Park and Recreation Department, with the National Audubon Society as managing partner.

As the sixty-second AIA Gold Medalist, Predock joins the ranks of past recipients such as Thomas Jefferson, Frank Lloyd Wright, LeCorbusier, Cesar Pelli, and last year's recipient, Santiago Calatrava. Predock's name will be added to the granite Wall of Honor at the AIA headquarters.



Trinity Interpretive Center



El Paso U.S. Courthouse

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mar zi pan (mar'zi pan') n. [Ger < It marzapane] a confection of ground almonds, sugar, and egg white masc. or mas. masculine

mas car a (mas kar'e) n. [< It maschera, mask] a cosmetic for coloring the eyelashes --vt.-car'aed, -car'aing to put mascara on

mas cot (mas'kat') n. [< Prov masco, sorcerer] any person, animal, or thing supposed to bring good luck

mas cu line (mas kyoo lin, -kye-) adj. [L mas, male] 1 male; of men or boys 2 suitable to or having qualities regarded as characteristic of men, strong, vigorous, manly, etc. 3 mannish; said of women 4 Gram. Designating or of the gender of words referring to males --mas'cu lin ity

mash (mash) 1 crushed malt for making wort bran, meal etc. f soft mass ---vt. by beating, crush injure -mash'er n

mask (mask) n. covering to conceal anything that conceals 4 a) a mold a grotesque representation to amuse or frighten with or as a mask

ma son (ma sen) n. whose work is built etc. 2 [M-] FREEMASONRY

Ma son-Dix on line (ma s'n dik's'n) [after C. Mason & J. Dixon, who surveyed it, 1763-67] boundary line between Pa. & Md. regarded as separating the North from the South

marzipan - massive

ma son ry (ma'sen re) n. 1 a mason's trade 2 pl.-ries something built, as by a mason, of stone, brick, etc. 3 [usually M-] FREEMASONRY

masque (mask) n. [see MASK] 1 MASQUERADE (n. 1) 2 a former kind of dramatic entertainment, with a mythical or allegorical theme ---masqu'er n.

mas quer ade (mas'ker ad') n. [see MASK] 1 a ball or party at which masks and fancy costumes are worn 2 a) a disguise b) an acting under false pretenses ---vi. -ad'ed, -ad'ing 1 to take part in a masquerade 2 to act under false pretenses

mass (mas) n. [< GR maza, cake] 1 a shape and number /a the main matter in a matter of or -vt., vi. masses

New
mi.;
Mass.

a, to
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--vt.

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sisting of a large mass; big and solid 2 large and imposing ---mas'sive-ly adv mas'-sive-ness n

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UT Austin's SNAP House Comes Home

A U S T I N Following its return home in October from the 2005 Solar Decathlon, held in Washington, D.C., the University of Texas at Austin School of Architecture's SNAP House began phase two of an already remarkable life. The 800-sf experimental, pre-fabricated dwelling has been donated for use as affordable housing in a neighborhood not far from the university campus. The house will be hooked into the Austin Energy grid, supplying enough power to eliminate the utility bills for its tenants while also supporting the needs of two adjacent homes.

Designed by a team of graduate students from architecture, engineering, and landscape disciplines, the SNAP House finished in sixth place out of a field of 18 entries in the national competition, held October 4-16. (The project won top honors for "buildability" as judged by the National Association of Home Builders.) Organized by the U.S. Department of Energy, in partnership with the National Renewable Energy Laboratory, the Solar Decathlon provided a rare public forum for architecture as more than 100,000 visitors toured the temporary "solar village" erected on the National Mall for nine days. Teams of students from universities around the U.S. presented their ideas to homeowners and engineers alike, with UT's SolarD team members answering tough questions on affordability and construction techniques while distributing resources about their design and further readings on renewable energy.

Last summer, after interviewing several non-profit organizations, the SolarD team voted to donate the house to the Blackland Community Development Corporation once they hauled the experimental pre-fabricated structure back to Austin. Blackland CDC impressed the students with its affordable housing efforts in East Austin. The small neighborhood group has worked diligently for more than 30 years to preserve the properties and cultural heritage of primarily low-income families who live in the quiet residential area just east of the UT campus across Interstate 35. The SNAP House is expected to be ready for occupancy in mid-January.

During the two-year process of crafting the SNAP (Super Nifty Action Package) House, the UT students worked with the guidance of faculty advisors and industry professionals to design, model, and construct the pre-fab dwelling outfitted to be powered completely by solar energy. The students also raised funds,



UT's SNAP House, seen in the foreground second from right, placed sixth in the 2005 Solar Decathlon in Washington, D.C.

secured material donations, and coordinated logistics to transport the house on semi-trailers to Washington and back again. The design/build project offered lessons that went far beyond those learned through a standard studio education. Challenged to test their ideas through a full-scale construction, students began to understand the implicit networks of communication and collaboration necessary to complete a project. In the translation from drawing to building, they gained a special respect for the tolerance and character of specific materials, their thickness, weight, and measure. The experience was invaluable, says Rachel Carson, one of the SolarD team leaders. In addition to the fact that she now "knows what a self-tapping screw looks like," she feels the project reinforced her confidence as a designer: "That we created a system of building and then actually executed it is empowering."

Some lessons were learned the hard way—by undoing and redoing tasks to get it "right," measured as much by the elegance of a well-crafted detail as by its performance in keeping the rain out or meeting standards for accessibility. "I know how to use more power tools than I ever would have expected ... and about how things actually get built," says team member Adam Schreiber, adding, "It's taught me a lot about design as a continuing process." Often working

in pairs or small groups, the students learned first-hand how communication—whether successful or not—among team members affected the quality of the task at hand. This was put to the test during the four-day assembly of the final construction of the SNAP House on the National Mall. "The trucks arrived just after midnight and we continued working until almost midnight the next day," says landscape architecture student Carly Shepherd. "During the first 24 hours, we unloaded three trucks, prepared the foundation, and placed all four [of the house] modules on the rails." She expresses amazement that "such a small group could pull together like we had and achieve so much."

For many students, constructing the SNAP House was their first time to be on a jobsite, yet even those with previous construction experience recognized the shift in their perspective. "I thought I understood the complexity of trades and skills that go into designing and building a structure," say Sunshine Mathon, a third-year student in the sustainable design program, and one of the team's site managers, "but the reality of a project like the UT Solar Decathlon House humbles me." When asked if this experience has also changed his thinking about architect-

"SNAP" continued on page 75

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'Conversations' on Texas Modernism

ARLINGTON What was it like designing architecture in the International Style in conservative post-war North Texas? What inspired the pioneers of Texas Modernism? How was their work received by their clients and the public? And in what way is it different today? These were a few of the questions pondered during a symposium held Nov. 12 at the University of Texas at Arlington School of Architecture. The program, "Conversations with Texas Modernists: Two Generations," was organized and sponsored by the recently chartered North Texas chapter of DOCOMOMO-US, an organization dedicated to the documentation, study, and preservation of Modern architecture.

The symposium format consisted of a series of informal conversations pairing a first-generation Modernist with a second-generation counterpart, followed by a panel discussion featuring all of the participants. The pairings were Jim Wiley, FAIA, and Joe McCall, FAIA, (both of the Oglesby Group, now Oglesby Greene), E.G. Hamilton, FAIA, and Mark Dilworth, AIA, (both of Harrell & Hamilton, now Omniplan), and Frank Welch with Max Levy (of their own eponymous firms).

Willis Winters, AIA, opened the program with an insightful analysis of the architectural context of the era. His presentation traced the history of modernism in Texas noting the seminal influence of the work of David Williams and the buildings of the Texas Centennial at Fair Park. He also reviewed the Dallas branch of his architectural genealogy chart, which showed how many important figures were alumni of certain firms, the Oglesby Group being one of the most common.

Oglesby Group veterans Wiley and McCall helped to explain the origins of that revered firm and how it became so influential. Wiley,



PHOTOS BY ROBERT GRIES

'Conversations' panelists included, from left to right, Mark Dilworth, AIA; E.G. Hamilton, FAIA; Frank Welch, FAIA; Max Levy, FAIA; Jim Wiley, FAIA; and moderator Willis Winters, AIA. Not shown is Joe McCall, FAIA.

longtime partner of the late Bud Oglesby, recounted his failed attempts to gain employment in Dallas with the two architects he admired most (Harwell Hamilton Harris and Howard Meyer) before ending up in Boston where he designed pre-fabricated housing for WWII veterans. Upon his subsequent return to Texas, Wiley said, he discovered a dearth of clients who wanted Modernist houses—"as it is today," he noted wryly. McCall added his recollections of the spirit that infused the firm and how its democratic environment encouraged the development of young designers.

In contrast to the residential base of the Oglesby Group, Hamilton's firm focused on commercial architecture from the beginning. As a young architect, he said, influenced by "passionate professors imbued with Modernism," he looked internationally for inspiration since he found few regional examples to guide him. As Dilworth has just completed a major addition to Hamilton's most celebrated work (NorthPark Center in Dallas) the two shared their thoughts about the enduring qualities that distinguish Texas' first—and still its best—shopping mall. Hamilton minced few words in assessing today's architectural scene, describing the "media celebrity" work as "very baroque." He bemoaned the quality of much of what he sees today, stating emphatically that "we built things to last."

In the final of the evening's three conversations, Levy prompted Welch to share his enchanting tales and observations of an architectural life. Welch was quick to credit his education at Texas A&M as providing a pivotal foundation. (Levy wrote an article about Welch and his fellow

Aggies circa 1950, published by Texas Architect as a booklet titled "Chasing The Modernist Rainbow.") Welch also cited his life-long appreciation of art and his voracious reading habit as continuous influences, which, in his opinion, should be essential fundamentals for every architect.

Levy and Welch discussed their shared admiration for Joseph Esherick and his philosophy of "pragmatism as ethic," which produced sound, honest buildings of great character. The audience erupted in laughter as Welch quoted his favorite piece of architectural advice: "Don't do anything on the street that will scare the horses."

The closing panel discussion focused on the professional culture of North Texas, noting in particular the collegial and cooperative environment of friendly competition that persists to this day. Interestingly, all of the "elders" warned against over-reliance on Texas regionalism, which they believe can easily lead to isolationism. Each of them told of traveling to visit buildings that they admired, an activity they continue to practice. To the surprise of many in the audience, the panelists agreed that clients in the 1950s and '60s were more accepting of Modern architecture than today.

Those lucky enough to have spent the evening with these ground-breaking practitioners had to have been impressed by their breadth of knowledge, understanding of history, and the generosity with which they shared the wisdom they have acquired over their impressive careers. Each exhibited an intense passion for the profession that hopefully will continue to burn inside the breast of architects for generations to come.

GREG IBAÑEZ, AIA

Greg Ibañez, AIA, is a contributing editor of *TA* and the coordinator for DOCOMOMO US/North Texas.



Hamilton and Dilworth shared opinions about Texas Modernism.

Low-Income Housing Brings ‘New Hope’ to Residents of Houston’s Second Ward

H O U S T O N During a Nov. 17 dedication ceremony, Houston non-profit New Hope Housing announced the opening of Canal Street Apartments, the city’s first single room occupancy apartment complex built in a neighborhood district. Located at 2821 Canal Street in Houston’s Second Ward, the 133-unit complex is the third SRO developed by New Hope Housing in the past 12 years. The organization developed Houston’s first SRO in 1995.

Without compromising quality of structure and services, Canal Street Apartments offer inexpensive, permanent housing for adults living alone on a low income. To qualify, tenants must earn between \$6,120 and \$25,000 per year and be living singly. Much of the tenant population consists of the elderly living on pensions, veterans, students, individuals with minor disabilities, and clients of the area’s social service agencies. “We are on the forefront of preventing homelessness by offering high quality, safe, affordable housing to people on a fixed income,” said Joy Horak-Brown, executive director of New Hope Housing.

A debt-free, self-supporting project, Canal Street Apartments was funded by a public/

private partnership involving contributions from the city government, foundations, corporations, churches, and individual donors.

The complex offers 200- and 300-sf units, with the larger rooms providing ADA accessibility. Each private unit is fully furnished and includes a tiled bath, microwave, refrigerator, Cable television, and high-speed Internet access. “It’s an idealized college dorm room,” Horak-Brown said.

Canal Street and the organization’s other properties constitute the lowest-cost SRO efficiency apartments in Houston, with rent capped at \$350 per month including utilities. On a one-year lease, tenants pay \$340 per month for one unit at Canal Street.

As part of the revitalization of Houston’s Second Ward/East End, one of the city’s oldest neighborhoods, the SRO is conveniently located two miles from the downtown area. Built on nine

parceled lots between two commercial streets, the 40,000-sf complex is divided into two separate forms. A two-story U-shaped structure housing garden-entry units and a three-story building with internally accessible rooms join at a breezeway, enclosing an interior courtyard and fountain.

Designed by architect Val Glitsch, FAIA, of Val Glitsch, FAIA, Architect, the complex is a modern addition to the area while reflecting the predominately Hispanic heritage of the neighborhood. “We wanted it to be fairly contemporary—moving the neighborhood forward—yet still in the flavor of the neighborhood,” Glitsch said.



PHOTO BY MIRO DVORAK

The first SRO efficiency complex built in a Houston neighborhood, New Hope Housing’s Canal Street Apartments provides unique low-cost housing opportunities for adults with modest incomes.

Concrete block and galvanized fencing are combined with bright colors and a stucco facade, the palette borrowed from the area’s existing structures. Gardens, courtyards, and the formation of defensible space suggest elements of traditional architecture and encourage a sense of community among residents. The use of transparency in the design—mainly through glass and gaps—open the interior spaces and increase visibility into and within the buildings, creating spatial fluidity while still defining boundaries and providing a sense of security.

“The design gives the people an opportunity to be by themselves and enjoy some privacy and the opportunity to develop a sense of community and friendship and an openness to the rest of the community,” Glitsch said.

Centralized shared spaces around the courtyard provide areas for communal activity. A library, group living, meeting, and dining areas, two community kitchens, and an expansive outdoor balcony provide transparent gathering spaces available for use around the clock. “The design speaks to inviting the neighborhood in and making the residents an integral part of that neighborhood,” Horak-Brown said.

Canal Street Apartments also incorporates a resident support program including life skills training, access to the area’s social services, and a free shuttle system designed to help tenants lead independent and productive lives.

“The apartments provide a sense of freedom for residents,” Glitsch said, “a sense of being able to make choices about how they live.”

ASHLEY ST. CLAIR

Ashley St. Clair is assistant editor of *Texas Architect*.



PHOTO BY VAL GLITSCH, FAIA

The two structures of the Canal Street Apartments join to form a cloister-like area that features an outdoor courtyard with native landscaping and a Spanish-inspired fountain.



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Willow Way's Sale Marks End of an Era

SAN ANTONIO An era ended on November 2, 2005. It was finalized with an estate sale at Willow Way, the family compound of O'Neil and Wanda Ford. The wonderfully haphazard collection of buildings, workshops, and patios is a lesson in incremental growth. Willow Way was a mythic locale set in the chaparral between the banks of the San Antonio River and the back of Mission San Jose. For fifty years it was an oasis for architects and others involved in a bohemian renaissance that took place in San Antonio, beginning during the Great Depression. It was then that O'Neil Ford came to San Antonio to supervise the renovation of La Villita, San Antonio's original Spanish Colonial-era neighborhood. O'Neil met and fell in love with Wanda, the vivacious daughter of a client. They married and eventually moved into her family home, Willow Way.

Willow Way was always charming but it became important because O'Neil Ford had a vision. He saw the parallel between the tenants of functional modernism and the architectural heritage of San Antonio and South Texas. That heritage is a hybrid of Spanish and German building traditions, each of which had been grafted to the region—its materials, its climate, and its people. Both modernism and the South Texas vernacular advocated a stripped down honesty of material and form. Ford studied that vernacular in numerous sketch outings, then did something amazing in the homes, schools,

and factories coming out of his office. He took the International style and made it indigenous. That seamless amalgamation became, in its self, a rich tradition still being explored by architects today.

For half a century, visiting Willow Way had been an initiation for young designers, myself included. Alan Taniguchi, then dean at UT Austin, took seven of us there one evening in 1969 to meet O'Neil. We crowded into the little Bungalow to the left of the main house, where my attention was caught by a steady pounding coming from a low shed beyond the drive. I ambled over in the dark and looked through a window to the lit space within. I discovered an old man using a mallet and chisel to knock wood chips out of a mahogany panel. It was O'Neil's older brother, Lynn, who was working on a screen for one O'Neil's projects. I went inside and introduced myself. Lynn stopped, showed me what he was doing, and began to talk about the projects and people in the shop.

I had worked construction while in school, a career track influenced by a reading of *The Fountainhead* by Ayn Rand. I had dug foundation trenches and knocked framing together but had never seen that kind of craft in the making. Lynn was surrounded by plywood patterns, unglazed ceramics, carved screens, and lead sheets being worked down into carved forms. The floor was ankle deep in wood chips. I spent an hour mesmerized. It changed my life. For me, Willow Way became as much about Lynn Ford as it was about O'Neil.

When I started teaching at UT Austin in 1971, I made it a point to take each class down to San Antonio to meet O'Neil and Lynn. I recall walking into the unlocked Ford, Powell and Carson offices one Saturday with 12 students in tow. In those days, the office was in two old back-to-back houses in King William, the historic neighborhood just south of downtown. The most famous architect in Texas was just off the foyer working at his big clam shell desk. O'Neil became an icon, in part,

because he was consistent in his appearance. He was wearing his tam-o'-shanter and had a big stogie clamped in his teeth. He turned and greeted the students as if he were expecting them. They gathered around, standing at attention, while he regaled them with his story of the moment: He never should have gone corporate. All he wanted was to work on his own, designing custom homes. That's when he had been the happiest.

We left the office and drove to the South Side and Lynn's shop. He was working over an old gas stove cooking up a skillet of molten Babbitt metal, a lead alloy recycled from old wheel bearings. As we watched, he carefully poured the shimmering liquid metal into a recessed letter "A" carved into a plank of oak. The metal cooled quickly. He turned the mold over, tapped it, and out fell a beautifully hand carved serif letter, ready for a building sign nearing completion in the office. One of the students snapped a photo of the old craftsman and the young instructor, both in glasses, baggy short sleeved shirts, and bald heads. It hangs on my wall now as a reminder of why I eventually moved to San Antonio.

Twenty five years later, I assigned the opening of the Willow Way estate sale as a field trip for my sophomore design class at the UTSA College of Architecture. As I explained to the class, they would be the last generation of young San Antonio architects who would be able to experience Willow Way in anything like its original embodiment. I told them that Willow Way had been a conduit for a creative flux that had once flowed through San Antonio, an era that is still reflected in the work of local firms such as Lake/Flato. The students would not understand the special potential of this place unless they had at least an introduction to the ideas and people that had passed through Willow Way. Most of those people are gone now and sorely missed. Willow Way, the way it was, will be missed as well.

The local paper says that most of Willow Way has been bought by James Lifshutz, a second-generation San Antonio redeveloper with a good track record of urban infill and adaptive reuse projects. I wish him well, although I wonder what it will be like to live in a place so haunted, not by the ghosts of the dead, but by the memories of the living.

JON THOMPSON, AIA

Jon Thompson, AIA, teaches at UTSA College of Architecture.



EUGENE GEORGE, FAIA

Willow Way, O'Neil Ford's home from 1940 until his death in 1982, was sold late last year. An estate sale in November attracted thousands.

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AIA LRGV Presents Design Awards

M C A L L E N Four projects received Honor Awards in AIA LRGV's 2005 Design Awards competition, held on Sept. 15 during the TSA annual convention. The jury—Val Glitsch, FAIA, of Val Glitsch FAIA Architect; Stephen Sharpe, editor of *Texas Architect*; and Mark Wellen, AIA, of Rhotenberry Wellen selected the award recipients from 17 entries.

Jurors presented the Honor Award to TrentonView Center designed by Ashley Humphries & Sanchez Architects. The retail and office complex located in downtown McAllen provides a mixed-use site that encourages pedestrian traffic with the integration of walkways and a pedestrian bridge over the center's central water feature.

Merit Awards were bestowed upon the following projects:

- Lamar Bruni Vergara Inner City Park by Ashley Humphries & Sanchez Architects — The firm worked with the City of Laredo and a private trust to develop Lamar Bruni Vergara Inner City Park, a 2.7-acre inner-city park comprised of a technology and recreational center and a separate aquatics facility.
- Student Support Services Building at South



TrentonView Center

Texas College designed by Boultinghouse Simpson Architects — The spaces within the 62,000-sf Student Support Services Building in McAllen are designed to ease congestion during peak traffic times, providing comprehensive registration services to students — from beginning to end — arranged in a counter-clockwise direction throughout the building; and

- Student Union Building at the University of Texas at Brownsville by Kell Muñoz Architects — Inspired by the adjacent architecture of historic Fort Brown and the traditional Mexican hacienda, Kell Muñoz used regional building materials and details for the 45,000-sf Student Union Building, including wood furniture, wrought iron, and hand-painted Mexican tile.



Lamar Bruni Vergara Inner City Park



Student Support Services Building



Student Union Building



El Paso Community College Performing Arts Complex



Saavedra/Wilson Residence



Eastwood Recreation Center

Three Projects Take El Paso Awards

E L P A S O Three projects received awards in AIA El Paso's 2005 Design Awards ceremony on Oct. 27. The projects were reviewed by a panel of eight jurors, all staff members of the New York City firm of Holzman Moss Architecture—Malcolm Holzman, FAIA; Michael Connolly; Steve Benesh; Jose Reyes, AIA; Chiun Ng; Lyna Vuong; Matt Kirschner; and Curtis Pittman.

The evening's top award was presented to the El Paso Community College Performing Arts Complex designed by McCormick Architecture. The structure's design reflects pre-existing Southwestern architectural motifs in the surrounding area, and the complex will house four distinct theaters—a drama hall with inclined seating, a music and recital hall, a black-box theater, and an outdoor amphitheater.


Merit Awards were given to the Saavedra/Wilson Residence designed by McCormick Architecture and the Eastwood Recreation Center by ARTchitecture. Anchored to the base of the Franklin Mountains by native stone

retaining walls, the Saavedra/Wilson Residence contrasts clean, contemporary order with the rugged mountainous landscape. The structure integrates and shields from the surrounding environment with a color palette reflecting that of the desert landscape and shading trellises that protect interior spaces from the harsh midday sun.

Eastwood Recreation Center was constructed in response to a voter-approved "quality of life" bond package emphasizing the improvement of the city's recreational facilities. The structure's two primary forms join at a large wedge-shaped wall, clearly marking the center's main entrance. During evening hours, light radiating through translucent panels and glass curtain walls serve as a beacon for the community.

Eastwood Recreation Center also received this year's Mayor's Award presented by Mayor John Cook.

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San Antonio Announces Design Awards

SAN ANTONIO AIA San Antonio honored 12 projects during the chapter's 2005 Design Awards ceremony held at the Witte Museum's Prassel Auditorium on Nov. 3. The projects were selected from a pool of 44 entries submitted by more than 20 local firms. The awards presentation, which for the first time included the 25-Year Award and Divine Details Award, also served as the finale of AIA San Antonio's first "Architecture Month," a series of events designed to increase public awareness of the importance of architecture.

The jury bestowed three projects with the Honor Award—San Fernando Cathedral & Cathedral Centre designed by Fisher Heck Architects, World Birding Center by Lake/Flato Architects, and Bonfire Memorial by Overland Partners.

The San Fernando Cathedral & Cathedral Centre project restores the oldest continuously active parish in Texas and reorganizes the site to allow for the new 20,800-sf center, which includes a museum, social hall, sacristy, and office spaces.

Lake/Flato's 24,000-sf World Birding Center is located at Bentsen Rio Grande State Park. Situated just north of the Lower Rio Grande Valley, between agricultural fields and a canal,

the sustainably designed eco-tourism center focuses on regional habitat conservation projects and interpretive exhibitions.

Bonfire Memorial, located on a 10-acre tract on the Texas A&M University campus, commemorates the lives of 12 students killed in a 1999 Bonfire accident. The memorial features the Spirit Ring, a group of 27 flat stones symbolizing injured students and 12 portals oriented toward the hometowns of those who died.

The Merit Award was presented to Corinth Civil War Interpretive Center designed by Overland Partners. Located in Mississippi's Shiloh National Military Park at the site of several Civil War battles and a former camp for escaped slaves, the center honors the site's history and recalls elements of the battles through symbolic design and the interpretive use of outdoor spaces.

Citation Awards were given to Triple "S" Steel designed by Lake/Flato Architects, Laguna Gloria-Driscoll Villa Restoration by Ford Powell & Carson Architects, and the Lenora & Walter Brown Asian Art Wing by Overland Partners.

The jurors also presented the Mayor's Choice Award for a publicly funded project to the Jean Yates Community Center by Debra J. Dockery, Architect.

Bestowed for the first time by the chapter, the 25-Year Award recognizes an architectural project of significant cultural importance completed before Jan. 1, 1980. Robert H.H. Hugman's San Antonio River Walk received the award for 2005, recognized for its winding walkways and dense landscaping.



World Birding Center



San Fernando Cathedral & Cathedral Centre



Bonfire Memorial



Triple "S" Steel



Lenora & Walter Brown Asian Art Wing



Laguna Gloria-Driscoll Villa Restoration



Corinth Civil War Interpretive Center

Also debuting at this year's ceremony was the Divine Detail Award honoring the unique, exciting, or memorable aspects of an architectural project. Design Detail Awards were presented to 'Sweet Grapes' in the Majestic Theater by 3D/I and brick detail of Valencia Hotel by 3D/I. Honorable Mention was awarded to Michael G. Imber Architect for a Moorish shower oriel in a private residence.

The design awards jury was composed of Muscoe Martin, AIA, of Wallace Roberts & Todd in Philadelphia, Michael Woallaege, editor-in-chief of *Western Interiors and Design* in Los Angeles, and Dan Wheeler, FAIA, of Wheeler Kearns Architects in Chicago.



San Antonio River Walk



Valencia Hotel's brick detail



'Sweet Grapes,' Majestic Theater



Jean Yates Community Center

Blanton Museum Reschedules Opening



Originally scheduled to open in February, the Blanton Museum of Art has delayed its grand opening on the UT-Austin campus until April 30. The Mari and James A. Michener Gallery Building and public plaza, seen at right and center, will be the first components to open. The Education and Visitor Pavilion, at left, is scheduled to open next year. Kallman McKinnell & Wood Architects of Boston is the design firm.

Sharing 'Christo and Jeanne-Claude' Tales

Austin Museum of Art's *I Was There: Sharing Stories of Christo and Jeanne-Claude Projects* will bring together enthusiasts and visitors of their projects to exchange experiences, stories, and photos. Former Governor Ann Richards will be in attendance for this event. Information available at www.amoa.org. JAN. 12.

Nominations for Endangered Historic Places

The National Trust for Historic Preservation is accepting nominations for its 2006 America's 11 Most Endangered Places list. Each year, the trust issues this list to identify and raise awareness of historic sites at risk from neglect, deterioration, lack of maintenance, insufficient funds, inappropriate development, or insensitive public policy. Call (202) 588-6141 or visit www.nationaltrust.org for more information. The deadline for nominations is JAN. 18.

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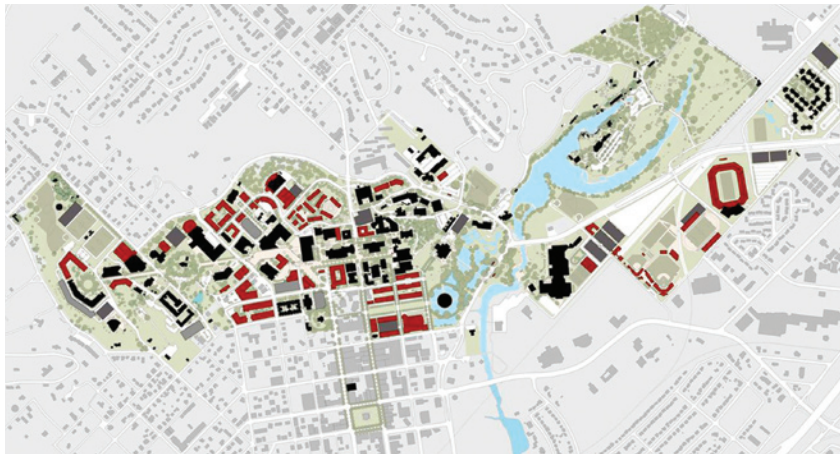
The Rice Design Alliance will present *Mayor League: Reconsidering the American City*, a lecture series bringing mayors, former mayors, and urban planners to Houston from around the country. They will share their experiences and provide advice on how to approach urban design and improve the quality of life in cities. The lectures will take place at the Museum of Fine Arts. Contact RDA at (713) 348-4876 or visit www.rda.rice.edu for more information. JAN. 25 - FEB. 22.

HABS Accepting Applications

Applications for summer employment with the Historic American Building Survey are now being accepted. Work includes documenting historic sites and structures of architectural, landscape, and technological significance throughout the country. Duties involve on-site field work, preparation of measured and interpretive drawings, and written historical reports. Contact Judy Davis at Judy_Davis@nps.gov or visit www.cr.nps.gov/hdp/jobs for more information. The deadline for applications is FEB. 13.

Bird's-Eye Views of Texas at Amon Carter

Patterns of Progress: Bird's-Eye Views of Texas is a special exhibition gallery organized by the Amon Carter Museum that will offer a chronicle of one of the greatest periods of urban growth in Texas history. Catch a bird's-eye view of cities and towns of late nineteenth and early twentieth centuries. More than 60 highly detailed and oversized prints will be displayed. Visit www.cartermuseum.org. Begins FEB. 18.



Texas State University Campus Master Plan

With help from Boston firm Ayers/Saint/Gross, Texas State University began development of a 10-year master plan in 2003 to accommodate its expected growth of the 455-acre campus in San Marcos. The plan is based on five principles: to maintain identity, emphasize sense of community, accentuate the natural environment, exhibit cohesive architecture, and develop ease of mobility around the campus. To preserve the historical character of the campus, the plan calls for the addition of intimate gathering spaces between residence halls and an architectural approach that complements campus landmarks such as Old Main and the Quad. Architectural individuality of new buildings (indicated in red) is in harmony with existing structures (indicated in black) and in context with the balance of the campus. Proposed structures express unified design, respecting tradition and embracing modern technological advancement.

Mansfield Medical Center

Christopher Lamb and Daniel Romo's design for a 269,000-sf medical center was among 14 concepts presented in December by teams of Texas A&M University architecture students working in collaboration with architects at Dallas-based HKS. The proposed site covers 40 acres in Mansfield, just south of Fort Worth. Twenty-nine juniors and seniors enrolled in an architecture-for-health studio directed by George J. Mann, AIA, took part in the semester-long project that focused on sustainable design solutions emphasizing energy conservation, renewable resources, and evidence-based design. "A real-world project means so much more to the students than a routine hypothetical homework assignment," Mann said. Lamb and Romo designed a three-level facility with a 100,000-sf footprint under roofs equipped with solar panels and a drainage system that stores rainwater in cisterns for irrigating indoor and outdoor gardens. The third floor of the lobby opens to landscaped "healing" gardens, a retreat from the hospital's stressful environments.



School of the Woods-High School

Scheduled to open its doors in August, the School of the Woods-High School in Houston strives to enable experiential learning through its environment. Natalye Appel + Associates Architects with Architectsworks are set to complete the \$10 million project. This high school faces several design challenges in keeping with the Montessori philosophy, including the need to engage the community and natural environment, fostering intimacy for individual and small group work, and supporting future population expansion and community activities. Classroom-patio-balcony clusters create seamless indoor/outdoor environments. The building also incorporates daylighting, natural ventilation, and rainwater harvesting as an extension of the philosophical goals of the school.

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Our Border Heritage

Landmarks and local advocates reveal vivid binational heritage

by STEPHEN FOX

IN conjunction with its annual “Building Communities” conference held in October, the Lower Rio Grande Valley’s AIA chapter organized a day-long architectural tour that focused on two contrasting settings in remote Starr County.

The first stop was Rancho Lomitas, a 177-acre nature preserve north of Río Grande City. Naturalist Benito Treviño led participants on a field trip through the ranch’s rolling terrain. Rather than raising livestock, Treviño and his wife Toni raise “brush”—the low, tough, stickery, drought-resistant plants native to far South Texas that are commonly called *chaparral* (scrub) or *monte* (thicket). By restoring the ranch’s thorny woodland landscape, the Treviños provide habitat for the extraordinary assortment of birds, butterflies, and other animals that give the Lower Rio Grande Valley its exceptional biodiversity. A self-described ethnobotanist, Benito Treviño demonstrated the multiple uses these plants yield. (For example, yucca alone will produce shampoo, soap, twine, and edible flowers and stalk.) Participants left Rancho Lomitas with a vivid sense of how the Lower Rio Grande Valley’s predominantly Mexican-American ranching culture subsisted in this isolated setting for well over a hundred years until the early twentieth century.

After lunch the group reassembled for an architectural tour led by Mauro E. Villarreal, director of Río Grande City’s Main Street Program funded through the Texas Historical Commission. Río Grande City was founded in 1848 across the Río Grande from the Mexican town of Camargo. It was the site of Fort Ringgold, one of a series of border forts the U.S. Army established after the U.S.-Mexican War. Although earlier Mexican architectural practices along this portion of the Río Grande involved building with locally available sandstone, Río Grande City’s oldest buildings are made of brick. Mauro Villarreal pointed out surviving buildings of

the early 1850s along Water Street, once the riverfront street where steamboats operating between Brownsville-Matamoros, Río Grande City, and Roma docked from the 1850s until the 1870s.

Villarreal led the group through an interconnected complex of buildings—the brick Kelsey House of 1877 and the adjoining López-Tijerina House—that are Mexican type, patio-centered houses. The López House was rehabilitated in 2004 by the Río Grande City Economic Development Corporation, the Río Grande City Main Street Program, and the City of Río Grande City as a special events center. Built in stages between the 1850s and the early 1900s, its oldest wing is of stone construction. In rehabilitating this wing, portions of the interior walls were left unplastered to reveal the underlying construction. The exterior wall separating the patio from Main Street is of *cal y canto* (lime mortar and stone) construction, similar to the shells of houses one sees upriver in the Mexican town of Guerrero Viejo, Tamaulipas. Newer components of the complex were constructed with brick. The composite construction of the López House mirrors the composite culture of Río Grande City.

Later in the day, Villarreal arranged for the group to visit Río Grande City’s most famous work of architecture—the Silverio de la Peña Building, the masterwork of the Roma brick contractor and builder Heinrich Portscheller. The Peña Building, completed in 1886, recently has undergone much needed exterior conservation to replace brick courses eroded by rising damp. The two-story house is as haunting inside as outside, with a north-side arcade (now enclosed) containing what was once an open-air stair.

Visits to the restored La Borde House Hotel, another patio-centered complex of the 1890s and 1910s, and the adjacent Adaud-Peña Building, were followed by a bus tour, narrated by Sam Ramos, of Fort Ringgold, the state’s most intact nineteenth-century border fort. The group visited the original Commandant’s House, better known as the Robert E. Lee House.



PHOTOS BY WAYNE BELL, FAIA

Two stories of colonnade open to the interior courtyard of the Silverio de la Peña Building in Río Grande City, a masterwork from 1886 by brickmaker and mason Heinrich Portscheller.



(top) In Río Grande City, a recently rehabilitated courtyard interconnects a complex of historic residences. The stone wall separating the patio from the street is a composite of lime mortar and stone, known as *cal y canto* and commonly used in the mid-1800s along the lower border region. (above) The patio-centered La Borda House, built in the 1890s and 1910s, was recently restored.

Built in 1849 and restored in 2005 by Milnet Architectural Services, the one-story house is thought to be the oldest wooden U.S. military building surviving in Texas.

Río Grande City and Rancho Lomitas are fascinating sites. Functioning fully in the modern world, they forcefully evoke the architectural and natural history of the Texas-Mexican border country. They demonstrate that though Río Grande City and Starr County may be far from major urban centers, they possess the power to compel their most enlightened citizens—such as Toni and Benito Treviño and Mauro Villarreal—to preserve, restore, and share their region's abundant natural and cultural treasures.

Stephen Fox is a Fellow of the Anchorage Foundation of Texas and a contributing editor of *Texas Architect*. He teaches architectural history at the University of Houston and Rice University.

Ruins of Brick Culture Strewn Along Lower Río Grande

by SCOTT COOK

IT is important to complement our celebration of the architectural heritage of historic buildings in the borderlands with an understanding and appreciation of the lives and work of *ladrilleros* (brick makers) who toiled in *ladrilleras* (brickworks) to produce the *ladrillos* (bricks) from which these structures were built.

The list of buildings, well-documented by architectural historians and much-visited by tourists and aficionados alike, includes the Gem store and the Immaculate Conception Cathedral in Brownsville; the Our Lady of Visitation church and the ranch building in Santa Maria; the Hinojosa house in Relámago; the main house and chapel at Rancho Toluca; the Old Irrigation Pumphouse, the courthouse, and other buildings in Hidalgo; the Oblate Novitiate and the Mission Canal Company pumping plant in Madero/Mission; the Silverio de la Peña Building and other structures in Río Grande City; and the Nestor Sáenz store and other buildings in Roma. Without exception, each and every one of these historically significant buildings was constructed from brick that was hand-molded and kiln-fired in a nearby *ladrillera*.

These and many other buildings, like the brick from which they were constructed, have lasted through many generations of occupancy and admiration. By contrast, the *ladrilleras* that supplied the tens of millions of bricks mortared into the walls of these and other historic buildings have either been removed or recycled back into the landscape. On the Texas side of the river—from Olmito to Relámago to Rancho Toluca, from Hidalgo to Granjeno, and from Los Ebanos to Río Grande City and Roma—historic buildings are celebrated as venerated relics of regional architectural heritage, whereas the *ladrilleras* and their *ladrilleros* are forgotten.

Even the multi-acre, once state-of-the-art Valley Brick and Tile Company that for decades produced millions of hand-molded and machine-extruded brick under the banner of “What the Valley Makes, Makes the Valley” partially stands in Madero today as a vivid reminder of deindustrialization. Its ruins are a metaphor for what was, for several decades spanning the nineteenth and twentieth centuries, the principal non-agricultural industry in the lower border region.

Unquestionably, one of the unique features of the built environment in the lower border region, especially when buildings of so-called “historical significance” are concerned, is the prominence of masonry construction involving locally or regionally produced clay brick. Until around 1925, on both sides of the border, this brick was mostly hand-molded, and kiln-fired in small-scale, low-tech, labor-intensive *ladrilleras*, many of which were established and operated on an ad hoc basis to meet special demands (e.g., town-site construction projects; particular large building projects such as banks, hotels, pump stations, etc.). Some of these *ladrilleras* inevitably outlasted special short-term demands and supplied

“Brick Culture” continued on page 26

brick commercially over longer periods of time. One of the earliest of these enduring ladrilleras was in Matamoros where an 1873 map locates "La Ladrillera" in the southeastern section of the city. This particular ladrillera probably dates from the beginning of the Casa Mata Fort project begun in 1845.

The post-1850 boom in masonry construction in Brownsville also spawned ladrilleras in nearby Santa Rosalia, and by 1870 at least four were located within the townsite itself. This record is repeated upriver, on both sides of the border throughout the nineteenth century—for example, in Reynosa, Camargo, and Río Grande City-Roma.

The main factors behind this historical connection between masonry construction and brick making in the lower Río Grande/Río Bravo corridor include: 1) the availability of plentiful riverine clay deposits; 2) the relative scarcity of wood for construction (somewhat offset by the ample supply of stone and caliche); and 3) the existence of a Mexican brick culture that, after 1848, was nourished by continuing immigration from the interior of Mexico to the northern frontier. There is overwhelming evidence that brick making north of the river after 1848 involved mostly people of Mexican origin.

After 1900, as a by-product of the massive hydraulic agricultural and settlement/urbanization project evoked by slogans like "Magic Valley" and "Gringo Builders," brick making flourished. Anglo-Texan and Tejano capital employed mostly Tejano and undocumented Mexican labor to operate ladrilleras, both semi-mechanized and unmechanized, at many sites in Cameron, Hidalgo, and Starr counties. Prominent among these were: the Edinburg Brick Company (Closner), J.C. Bennett's Valley Clay Products Company in Brownsville, the Lon C. Hill plant in Harlingen, the Angel Ruenes plant in Olmito, Harry Anderson's plants in Olmito and Relámpago, the J.C. Dunn and J.E. Solis plants in Santa María, the Guajardo-Vela plant at Rancho El Capote, the Saenz/Fernández Rancho Toluca plant, the Anzaldúa/Sammons/Weiske plant in El Cavián and then Weiske's Madero plant, the Austin-Carrizales plant in Los Ebanos, and the Lino Perez and *porción* 86 plants in Río Grande City.

The post-1900 period of development in regional brick making was characterized by three sources of discontinuity vis-à-vis the

pre-1900 period: 1) mechanization; 2) mass-market commercialization; and 3) the demise of brick making north of the river. The beginning of the end of brick making on the Texas side of the river dates from the forced repatriation of Mexican labor in the 1950s. The end came in 1980 with the shutdown of the semi-mechanized Nordmeyer plant (Rio Clay Products) in Río Grande City.

The complexities of this twentieth-century record of border brick making can only be understood by correcting the notion that a brick is simply a thing with a particular use and a price, or that "a brick is a brick is a brick." In fact, the regionally-produced bricks used in masonry construction in the lower Río Grande/Río Bravo corridor during most of the past century were either products of an exclusively labor-intensive process or of a process involving selective mechanization of particular stages (e.g., clay extraction/processing and mixing, brick molding, setting, firing, and transport).

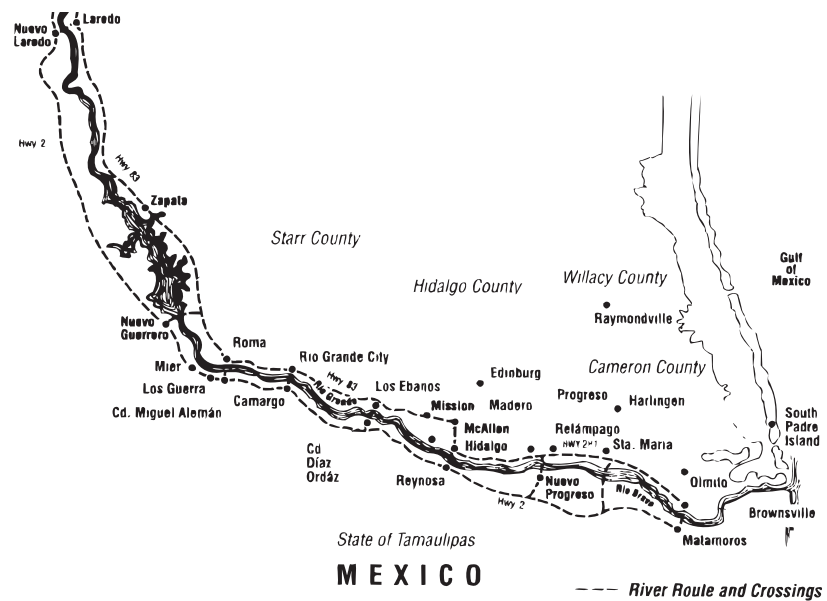
For instance, these bricks might have been completely processed by hand from beginning (clay extraction and preparation) to end (firing, stacking, and loading); or hand-molded from machine-extracted, -prepared, and -delivered clay prior to firing, fork-lifted loading, and motorized transport; or machine-pressed from soft mud derived from a semi-mechanized process of clay extraction and preparation, then kiln-fired, hand-stacked, and transported by truck or rail; or machine-extruded into wood molds, from mechanically-extracted and -prepared clay, manually dried, stacked, fired, and unloaded for motorized transport.

Moreover, these bricks might have been produced in one-person ladrilleras; family ladrilleras with none or few employees; medium-sized, owner-worker ladrilleras with several employees; or larger scale, privately owned enterprises, with several ladrilleras, and many employees.

In short, there were many combinations of technology and organization underlying twentieth-century brick production in the lower border corridor. These bricks also embodied relations of human geography so vividly expressed in the gouged, cluttered, and smoky landscapes of the ladrilleras still operating today on the Tamaulipas side of the border.

Ironically, thanks to the twentieth-century boom in brick making in the riverine zone of Tamaulipas spurred by the decline of the industry in Texas due to the forced repatriation of undocumented Mexican ladrilleros in the 1950s, Mexican brick culture still survives in the region to this day, mostly in the *municipios* of Reynosa, Camargo, and Ciudad Miguel Alemán. Although the number of functioning ladrilleras is much reduced from the boom years of the 1960s and 1970s, there remains a plethora of shut-down — yet still largely intact — ladrilleras that conceivably could be reactivated. These remnants of a binational industrial partnership that lie rotting just across the border comprise a significant but overlooked chapter of Texas' past.

Scott Cook is author of *Mexican Brick Culture in the Building of Texas, 1800s-1980s*, published in 1998 by Texas A & M University Press. Cook adapted this article from a lecture he presented in October during the AIA Lower Río Grande Valley's "Building Communities" conference.



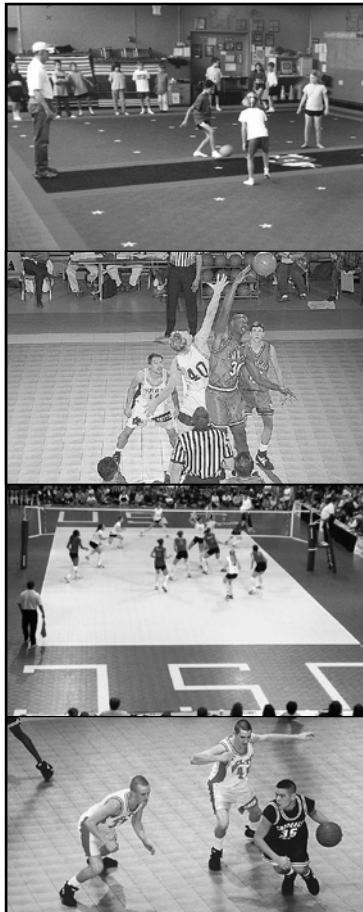


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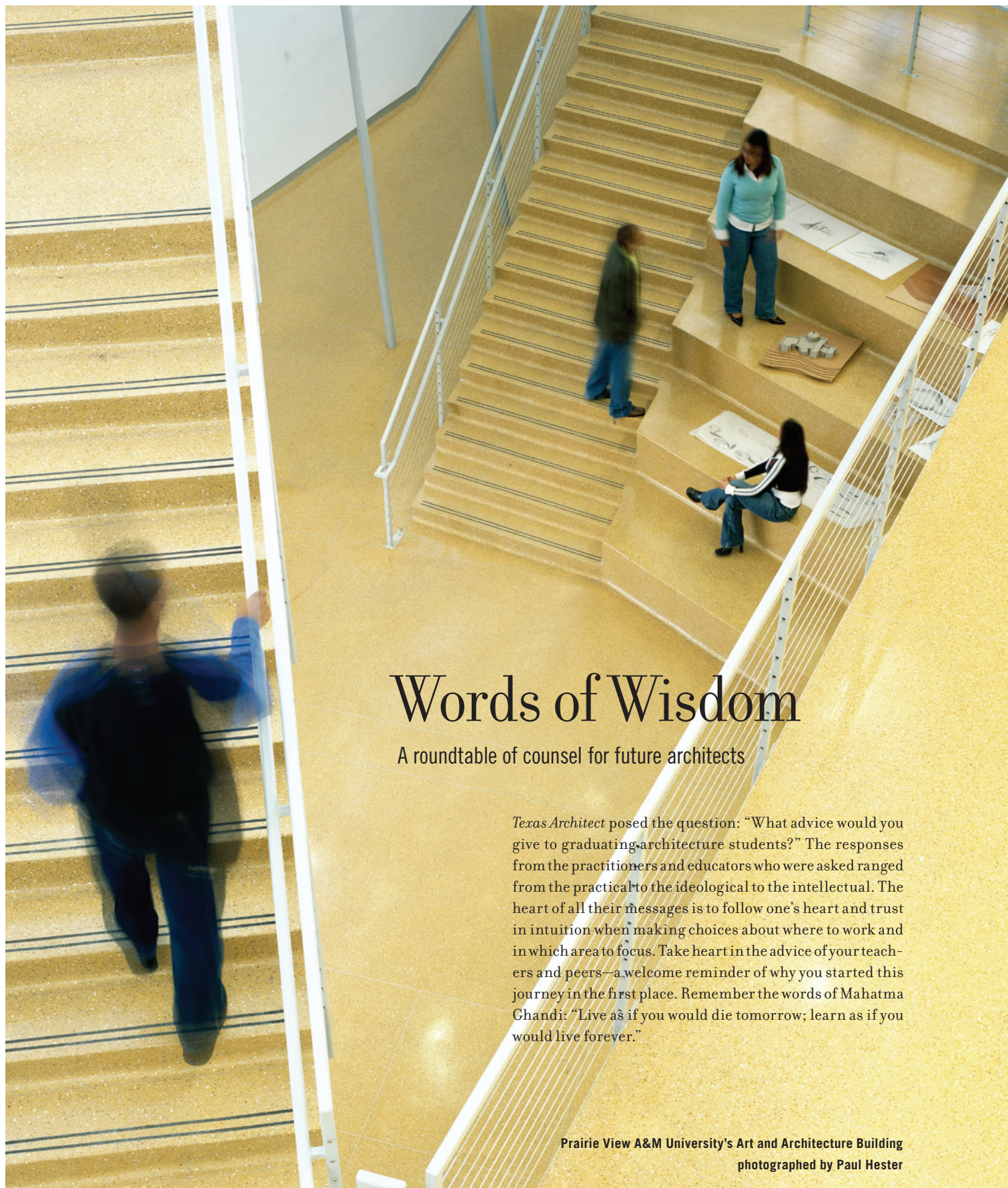
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Words of Wisdom

A roundtable of counsel for future architects

Texas Architect posed the question: "What advice would you give to graduating architecture students?" The responses from the practitioners and educators who were asked ranged from the practical to the ideological to the intellectual. The heart of all their messages is to follow one's heart and trust in intuition when making choices about where to work and in which area to focus. Take heart in the advice of your teachers and peers—a welcome reminder of why you started this journey in the first place. Remember the words of Mahatma Gandhi: "Live as if you would die tomorrow; learn as if you would live forever."

Prairie View A&M University's Art and Architecture Building
photographed by Paul Hester

Be open, be enlightened, be creative, and be true to yourself. Learn the language of an intelligent, informed, and perceptive person. Learn the language of your profession and those with whom you may associate. Learn the language of your potential clients and the society in which you live. And, finally, learn the language of this small, blue planet.

John O. Greer, FAIA, Texas A&M University College of Architecture, College Station

The single most important thing is to keep your spirits up. You will be offered an opportunity to become discouraged at every turn. Counter this by cultivating your inspirations a little bit each day.

Max Levy, FAIA, Max Levy Architect, Dallas

The first 10 years after architecture school are years where it is critically important to be in a place where you can learn the skills that you want to use later. Learning skills is more important in this period (although not always later in one's career) than compensation, recognition, or even having fun, so choose carefully where you go.

John Kell, FAIA, Kell Muñoz Architects,
San Antonio

An architectural career is like a long-distance race. There are diversions along the way, but having a passion for what you believe in becomes the true test of time. Each traveled path echoes a voice that is unique and if well-honed becomes a marker for others to follow. Have patience, explore, and try to reach beyond what you think is possible, and try not to look back too often.

Peter Jay Zweig, FAIA, The University of Houston
Gerald D. Hines College of Architecture

Become involved in the community affairs of the town where you locate, enhance your education with continuing education, and take office responsibilities whenever given an opportunity. The learning just now begins and actually never ends, and the joy of learning is to be able to offer guidance to those that follow as you become the mentor.

Wayne Bell, FAIA, Texas Historical Commission, Austin

There are three qualities that you need to succeed in architecture—optimism, integrity, and perseverance. Optimism lights the way; integrity keeps us on track; and perseverance dissolves obstacles along the way.

Architecture is a life-long profession that isn't age sensitive. There are many ways to make a difference. Hard work is key.

Elizabeth Chu Richter, FAIA, Richter Architects, Corpus Christi

Focus on these three things: 1) your speaking and writing skills—you will need those skills daily; 2) your ability to work in a team environment—schools tend to emphasize individual achievement); and, most

important, 3) selecting the right firm for that very important first job—graduates should recognize the importance of their first professional position, and look for the best place to learn and absorb the wide-ranging dynamics of architectural practice.

David Watkins, FAIA, Watkins Hamilton
Ross Architects, Houston

You must learn to really listen and to really look. In order to design, you must understand the problem and in order to accomplish this you must listen to the client, not only to what they have told you but to what they are trying to tell you as well. You must also learn to look, not just to see.

Sue Ann Pemberton-Haugh, AIA,
The University of Texas at San Antonio
College of Architecture

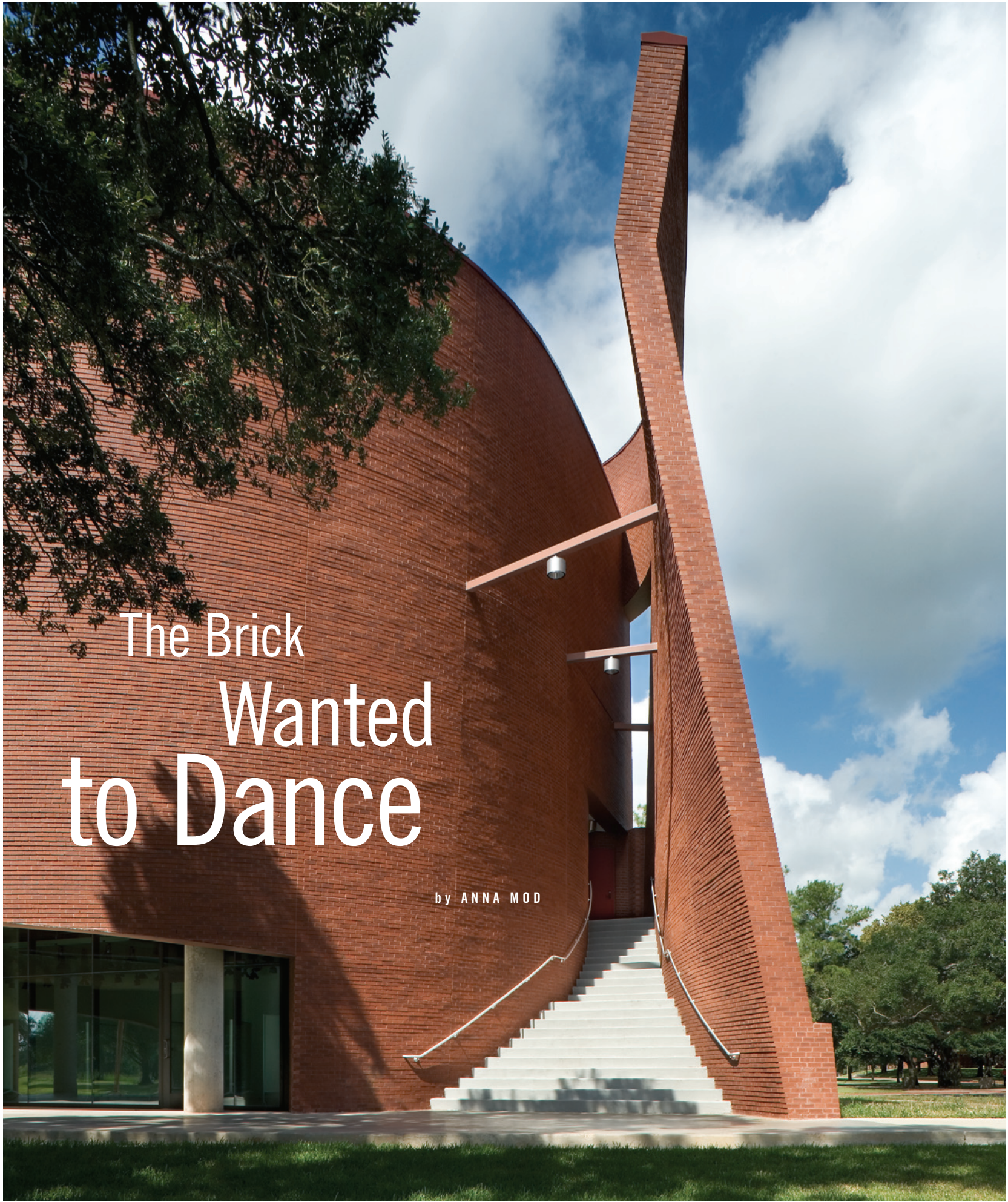
You need to take control of your career. There are many fields that have well-defined career paths where you can just get on a track and let it tell you what comes next. In architecture, the possibilities are more diverse and complex and often not so immediately apparent. It is very important to know what you want to accomplish, what you are good at, what you enjoy, and where you want to be in the future. Then you can chart *your own* way to get there.

Larry Speck, FAIA, Page Southerland Page,
Austin

Hold close the ethics of architecture and civil conduct with peers. Stay close to the cutting edge, but not so close you bleed. Never stop traveling to see buildings, old and new. Be patient as to your personal opportunities. Be culturally aware and participatory. (Learn Chinese as a backup.)

Frank Welch, FAIA, Frank Welch & Associates, Dallas





The Brick Wanted to Dance

by ANNA MOD



“THE brick said it wanted to dance,” exclaims Michael Rotondi, FAIA, when asked about the veneer on the new Art and Architecture Building at Prairie View A&M University. Designed by Rotondi’s firm, RoTo Architects in Los Angeles, the 105,000-sf complex adds a dramatic presence to this rural campus located 50 miles west of Houston.

Yet, while the exterior drapery of red brick appears to undulate rhythmically and playfully, the energy of the building actually emanates from inside the cavernous three-story-tall space animated by crisscrossing bridges, a central staircase, and tensioned netting of metallic mesh.

The complex, prominently sited on the southeast corner of campus at a T-junction of the main entry road, encapsulates the schools of architecture and art, classrooms, studio spaces, and a library, along with the Center for Community Urban and Rural Extension Services (CURES) and the Texas Institute for the Preservation of History and Culture.

Facing north toward the campus core, the building respectfully reflects the scale, massing, and setback of neighboring structures that constitute an amalgam of architectural styles—historical revivals built in the early twentieth century, some mid-century modern, uninspiring remodels from the 1970s, and recent post-modern insertions. Red brick, varying in shades, serves as the common language that links the newcomer to its colleagues. However, at the same time the new building honors the campus’ aesthetic traditions, it demands to be noticed as a singular and dynamic work of contemporary architecture.

At the central glass entry of the north facade, waves of brick seem to peel away in six regularly spaced intervals, an effect reminiscent of the entrance to Phillip Johnson’s Chapel of St. Basil at the University of St. Thomas in Houston. Small horizontal and vertical windows punctuate the curving brick curtain to illuminate interior office spaces. The rhythmic placement of openings, according to Rotondi, was inspired by study sessions with students and derived from the distillation of popular music down to its African roots.

PROJECT Prairie View A&M University Architecture and Art Building

CLIENT Texas A&M University System

ARCHITECT RoTo Architects with HKS

CONTRACTOR Bartlett Cocke

CONSULTANTS Cay Cooke (landscape architect); Bovay Engineers (MEP); Walter P. Moore (civil/structural); Randall-Joiner Consulting (audio/visual, acoustics)

DESIGN TEAM Michael Rotondi, FAIA; Clark Stevens, AIA; Tom Perkins; Jess Corrigan, AIA; Tom Holt; Gerald Ward

PHOTOGRAPHER Assassi Productions

(opposite page) The new Art and Architecture Building incorporates the campus’ requisite red brick in a fashion dramatically different from any other structure at Prairie View A&M. (above) As viewed here along its southern elevation, the cylindrical form at the far left houses the Texas Institute for the Preservation of History and Culture.



(above) Fanciful manipulation of exterior walls cloaks the building with a sense of dynamic energy. (opposite page) The view eastward through the central canyon highlights the hyperactive interior.

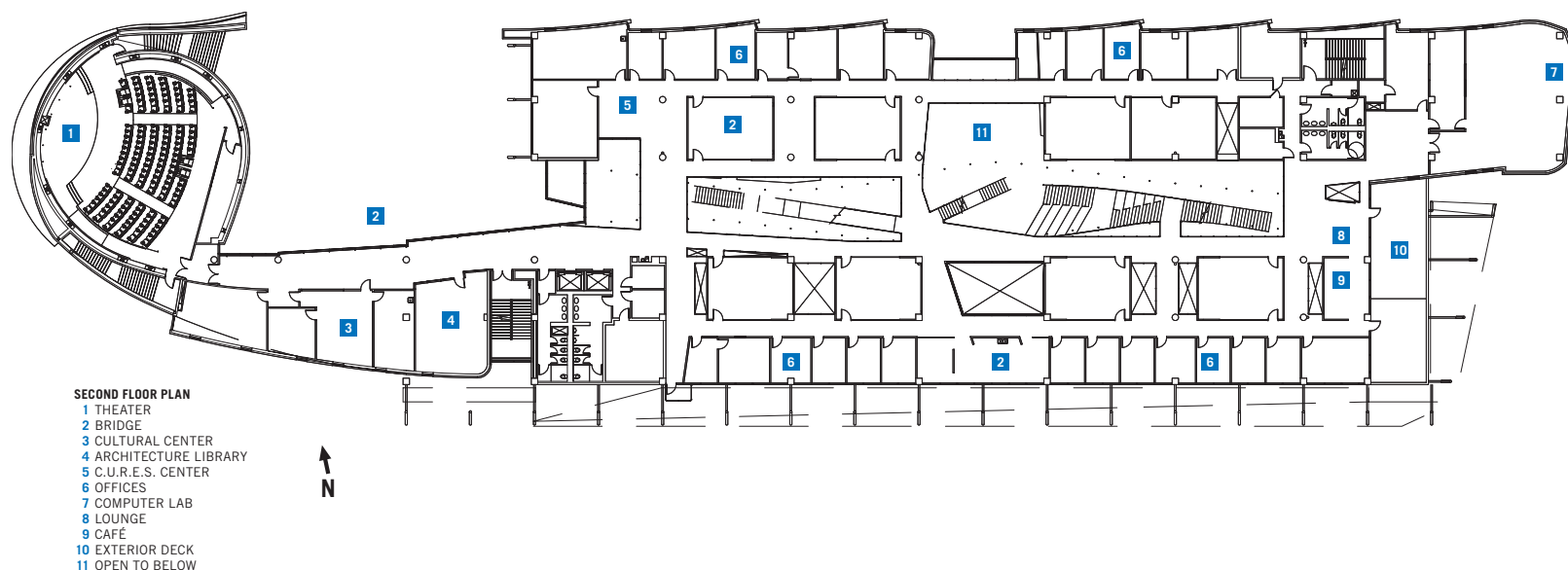
Entering the campus by car, the south facade first comes into view. The far western end houses the three-story, circular-shaped Cultural Center connected to the main building block by a breezeway and green space encircling a mature oak tree. Covering the concrete building block to the eastern side of the breezeway, a large, industrial metal screen juts out from the building and sweeps dramatically downward then angles forward as it shades the interior offices and shades a full-width porch. Behind the draped metal screen, the regularly spaced concrete structure and glass wall infill is visible. The glass wall is the dominant material on the east and west facades and emphasizes the distinction between the concrete blocks and the crevasse. In the daytime, the interior is illuminated by natural light admitted through large expanses of glass on the east and west facades, as well as a fourth-floor clerestory.

The circular western node houses the Texas Institute for the Preservation of History and Culture's exhibition gallery, archives, and a small presentation theater. A grand exterior staircase faces east towards the green space and has a full-height curved exterior sculptural wall that appears to have begun to peel away from the circular structure.

The building has three entries—a primary entrance on the north used mostly by students walking from other parts of the campus and two secondary entrances on the west and east sides that provide access from parking lots used either by visitors or faculty. All three entrances lead into the canyon, the social hub and vortex of the building. Within the canyon is the grand staircase that connects with a network of stair/bridges interwoven with seating. The stair runs from the ground floor to the third with the option to off load at the second level, an opportunity that can be missed if one is busy admiring the building. There are two additional stair/bridges from the second to the third level supported by industrial steel trusses that depart from a central bridge that spans the canyon. The first begins with a ramp and then stair-steps up to the west. The second is a smaller and leads to the east. Running on each side of the central staircase is metallic mesh netting—a suspended decorative element that fuses into the guardrail for the third floor—attached to and supported by slender metal







columns set in curving rows that wind sinuously through the interior space. The railing around the canyon perimeter and at lookout points is tensioned industrial cable set into thin metal frames.

On the ground floor, three large open-plan studios face the canyon. The glass-walled administrative offices are located on the western end of the northern rim. The one large classroom/lecture hall on this level is adjacent and west of the main entrance, and two of its four walls are glass: there is no escaping the persistent pull of the central gathering space. On the second floor, faculty offices are placed along perimeter walls leading down straight corridors far from the building's active hub. These areas are the most private — and predictable — part of the complex. All classrooms have two glass walls and peer over and into the central canyon space. The effect is obvious: the building's paramount function is to inspire learning, exploration, and interaction. The faculty offices, while functional and delightful, are secondary to that quest.

The utility of the concrete structure allowed for quick and cost-effective construction that left more funds available to be lavished on the details. All interior doors have a maple veneer (and transoms!), with double doors displaying sets of mirror images in their veneer—a subtle effect that, if you take the time to look, presents a beautiful and perfectly framed piece of art. The bathroom stalls are white-gray granite with a high iron oxide content that yields splashes of yellow. All open public spaces have a mustard-colored terrazzo floor. The concrete construction is exposed on the interior and partially covered in faculty and administrative offices so that the building purposely feels finished and unfinished depending on where it is viewed.

Infinite, dynamic, transparent, futuristic, odd, confusing, functional, space-age, timeless, and unique are some of the words used by students to describe the building. Rotondi has said that human beings, adaptable as we are, too often accept what they should not tolerate, and as a result end up living and working in drab buildings. He also has noted that the real success of this building is not whether the students like or dislike it, but the quality of the work they are driven to produce. The Art and Architecture Building is a muse for excellence and creativity in teaching and learning. Students and faculty say they discover something new about the building with each visit and they are still marveling how it continues to reveal itself. ■

Anna Mod is a historic preservation specialist with LFC, Inc. in Houston and an adjunct faculty member at Prairie View A&M University.

(opposite page) Three-story-tall metal sunshades allow for glass walls along the south side of offices and studio spaces.

RESOURCES CAST-IN-PLACE CONCRETE: United Forming; STAINED CONCRETE FLOORS: L.M. Scofield; BRICK MASONRY: Acme Brick; ORNAMENTAL METAL HANDRAILS AND RAILINGS: Jakob Net; SUN SCREEN STRUCTURAL STEEL DECK: Epic Metals; STAINLESS STEEL HANDRAILS: Hoffa Inc., Houston Empire Steel Erectors; VERTICAL BI-FOLD DOORS: Wilson Doors, Inc.; EXTERIOR GLAZING: Viracon; TERRAZZO: National Terrazzo Tile & Marble; CEILINGS: Gordon, Inc.; ROOF: Soprema; WINDOW FRAMES: U.S. Aluminum

Smart Growth

by VAL GLITSCH, FAIA

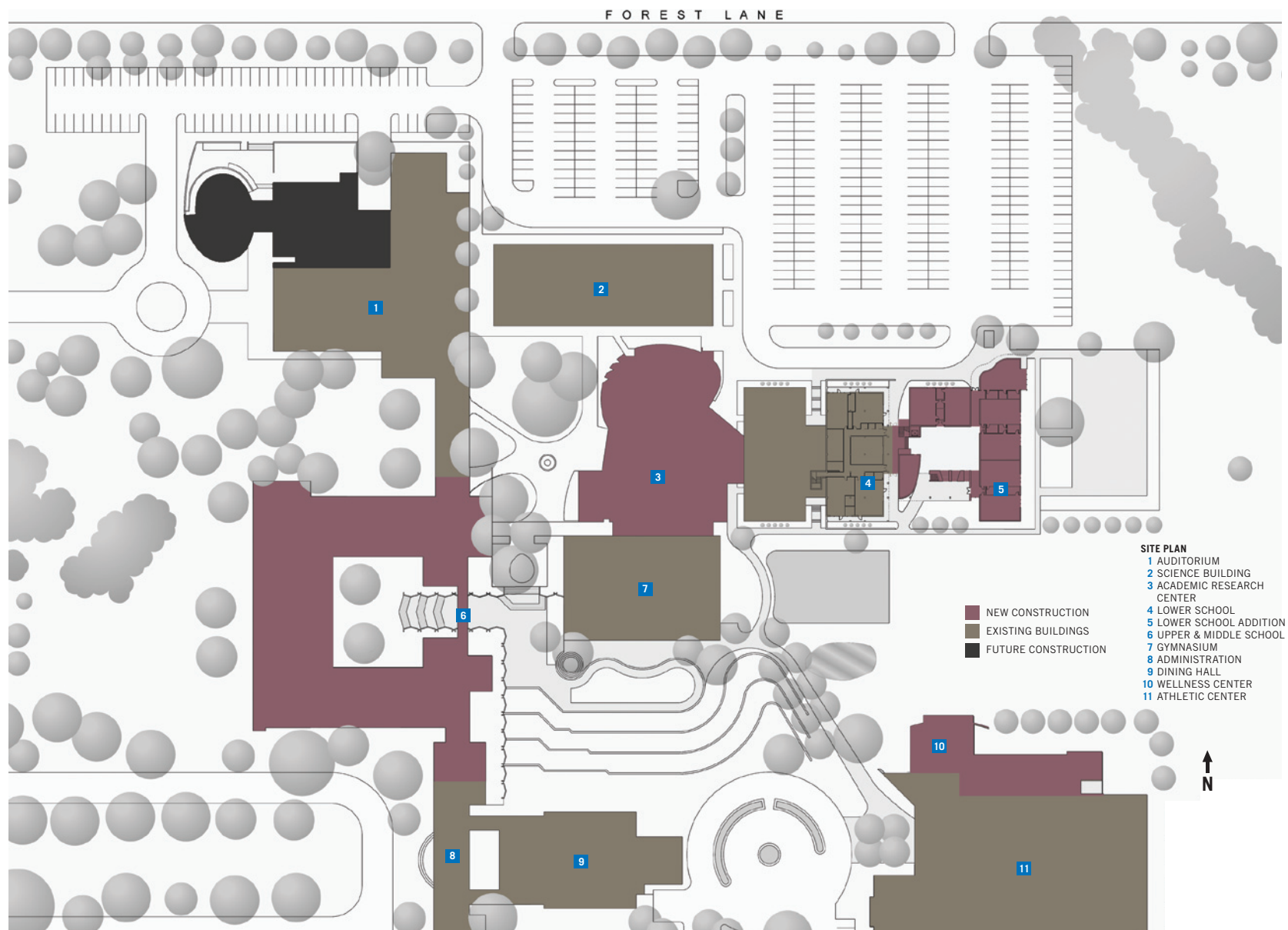


The addition to the Lower School, shown here at its southern entry, is one of four major components recently completed as part of Hockaday's revised master plan. Capital improvements will culminate with construction of a fifth component, a new fine arts facility currently being designed to anchor the northwest corner of the campus.

FROM its beginnings in 1913, the Hockaday School in Dallas has honed a reputation for providing "girls of strong potential" with an education of academic excellence and social responsibility founded on Miss Ella Hockaday's original Four Cornerstones—character, courtesy, scholarship, and athletics. That she selected an architectural metaphor to classify essential strengths is meaningful in light of recent major additions and refinements to the school.

In 1961, 600 "Hocka-daisies" moved to the school's new suburban North Dallas location, a campus designed by Harwood K. Smith. The parti, in the spirit of the prevalent Gropius-influenced style, structured a Cartesian grid of crisp white steel columns framing masonry and glass panels across the western half of a rolling 100-acre site. Punctuating the one- and two-story, flat-roofed composition were a few special elements—the Main Entry, the Auditorium, the Gymnasium, and the beloved (but now-demolished) thin-shell concrete Primary School Rotunda. At the time, the *Dallas Times Herald* described the new campus as "eye-catching ... the most unusual, the most attractive, the most advanced learning facility in Dallas."

Over the past 40 years, the school has grown to include at least four new major buildings and approximately 1,000 girls. Consequently, in 2000, Hockaday commissioned an architectural collaboration between the Dallas firm Good, Fulton & Farrell, of renowned private school expertise, and San Antonio's Overland Partners, an often-awarded design firm, to revisit the existing master plan and create an Academic Research Center, additions to the Lower School, renovations to the existing Middle/Upper School Classrooms, a wellness center, and a fine arts facility.



In the role of master planner, the architect's ability to retain a connection to the past can be as critical as the mystifying ability to visualize the future. At its most competent level, a master plan allows for sensible growth and placement (or re-placement) of structures and amenities in an appropriate architectural language. However, going further, to identify and mend gaps in the existing fabric may require a shift from a purely contextual response to one of re-making the "place" by slightly revising the language. In the case of the Hockaday School re-design, the architects added at least three new phrases to the prevailing vocabulary. Those new phrases are as follows:

1) "a heightened transparency"

The new Academic Research Center was originally master planned as a two-story structure completely filling an existing yard of mature oak trees between the Middle/Upper and Lower School classroom buildings. However, recognizing the need for some breathing room between old and new, the GFF/Overland team instead placed a three-story building east of the oaks and created the Metzger Plaza as a newly usable, dappled-light outdoor room.

Dubbed by an AIA Dallas awards juror as the "new beating heart" of the campus, the ARC includes computer resources, multimedia facilities, and over 18,000 sf of reading material and study spaces. The orientation and fenestration of the stacked Lower and Middle/Upper School libraries and adjacent vertical circulation space provides a transparent edge to the courtyard and maximizes the

PROJECT The Hockaday School (Master Plan and Lower School Addition)

CLIENT The Hockaday School

ARCHITECT Good Fulton & Farrell Architects in collaboration with Overland Partners Architects

CONTRACTOR Andres Construction Services

CONSULTANTS Blum Consulting Engineers (MEP); Raymond L. Goodson (structural/civil); Office of Chris Miller (landscape); Bos Lighting and Switch Lighting Design (lighting); WJHW (acoustical); Emily Summers (interior design)

DESIGN TEAM Timothy B. Blonkqvist, FAIA; Richard M. Archer, FAIA; Robert L. Shemwell, AIA; Fernando Ortega; Bryce A. Weigand, FAIA; Donald R. Kubala, AIA; James E. Manning; David Dumas

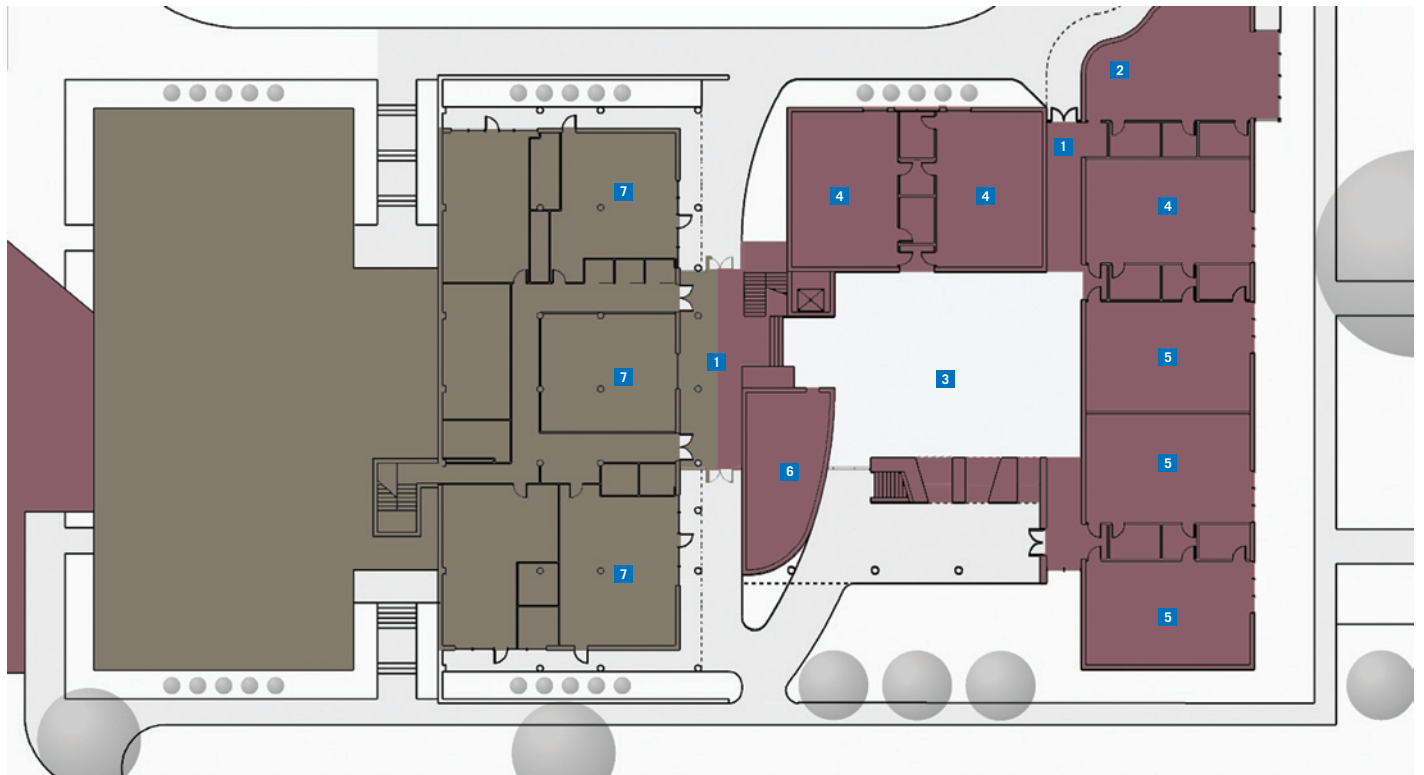
PHOTOGRAPHER Blackink Architectural Photography

LOWER SCHOOL ADDITION
FLOOR PLAN

- 1 ENTRY
- 2 HAPPY HAPPENINGS
- 3 COMMONS
- 4 PRE-K
- 5 KINDERGARTEN
- 6 KITCHEN
- 7 EXISTING



- NEW CONSTRUCTION
- EXISTING BUILDINGS





use of daylight within the structure. Clad on the west with an operable horizontal louver (in lieu of standard vertical blades), the tallest building on campus reads more as a scrim. Here, the existing campus's lightest materials (white-painted steel, limestone, and glass) transition from west-to-east toward greater opacity at the existing Lower School, a masonry box.

In resolving the intersecting grids of the two flanking buildings, one of the architects described the structural plan of the ARC as showing “good neighbor relations” in tight spaces by opening views to the north and visually enlarging the available space within.

2) “going soft”

Originally deemed “hard-edged” by the architects, the modernist campus has now adopted a softer — dare I say *feminine*? — side. Without quite nearing repetition, the elliptical forms assigned to most of the new signature public spaces do ameliorate the relentless columnar grid of the original design.

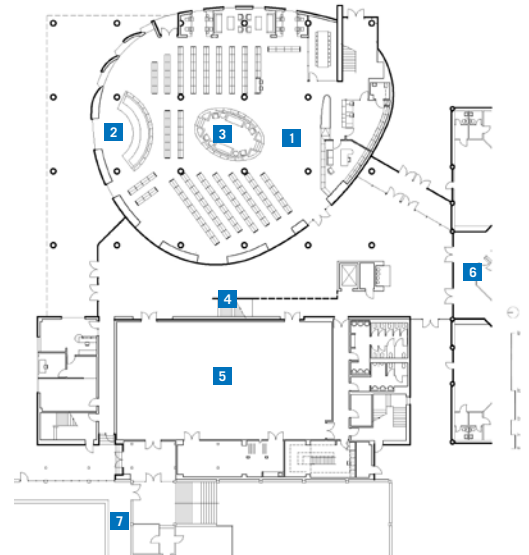
The egg-shaped Lower School Library (the first floor of the ARC) for example, appropriately provides a nesting ground for the school’s youngest readers. Bordered by shaded glass and a near-continuous clerestory, the interior is accented by cushy nooks, ledges, sills, and pits, making the room comfortably conducive to both intimate individual and group reading activities. Connected to the ARC, the Lower School and its east addition reflect softened forms as well. Beginning with a new student drop-off on the north, a path tracing the serpentine brick wall of the Art + Happy Happenings Room leads into a central, light-filled, multi-purpose area whose floor covering is egg-inscribed.

Future construction of a 13,000-sf Fine Arts Addition, currently in design, will culminate in a decoratively skinned brick-and-glass drum for the choir and orchestra. Introducing yet another ovoid shape to the campus, this final component of the master plan.

(opposite page) The introduction of elliptical forms has served to soften the edges of campus structures and interior spaces, as evidenced in the contours of new buildings and the egg-shaped floor covering within the expanded Lower School. (this page) A wall of glass panes in the Academic Research Center demonstrates the heightened sense of transparency that the architects used in each of the recent campus improvements. The ARC’s outline also illustrates the softer shapes that contrast with the hard edges of existing buildings.

ACADEMIC RESEARCH CENTER FIRST FLOOR PLAN

- 1 LOWER SCHOOL LIBRARY
- 2 STORY TIME AREA
- 3 READING EGG
- 4 COMMONS
- 5 MEETING ROOM
- 6 EXISTING LOWER SCHOOL
- 7 EXISTING NATATORIUM







3) “reconnecting with nature”

The theme of transparency and the introduction of gentler forms facilitate a third new direction—the architects’ knitting together of previously scattered elements on the campus by bridging them with habitable outdoor spaces.

Formerly isolated on the campus’ southeastern frontier, the Penson Athletic Center is now bounded on the north by the Wellness Center Addition — glassy, thin, and partially egg-like — which gives a south perimeter to a sequence of landscape experiences shared with the Lower School. These include new play areas, gardens, and duck pond. Where a drainage swale once occupied the east-west gap, there is now a view. What once was a long walk is now a leisurely, scenic walk.

Similarly, renovations to the Middle/Upper School Classroom Building have created exterior alliances. Working within certain constraints, the architects have reconfigured the halls by exploding the corner stairs, lowering and altering the proportions of requisite lockers to provide eye-level display, and inserting a clerestory into the classrooms. In addition, the lengths of each side of the square complex now have at least one transparent element (a meeting room or lounge) glazed on its hall side that opens to a pleasantly trellised courtyard at the square’s interior.

Clients engage architects to solve a tangible set of needs and goals; however, the art of architecture is more than that. Design excellence, as a catalyst for improving life — and, in this case, learning — and promoting a sense of community, exceeds mere problem solving. The resulting new campus design presents its varied elements, both old and new, as a unified whole by providing the missing links and expanding the overall experience of *being* there. Hockaday’s already strong reputation for traditional ideals coupled with educational innovation, qualities reflected in its architecture, will likely expand as well. ■

Val Glitsch, FAIA, is a frequent contributor to *Texas Architect*, and a 1972 graduate of the Hockaday School.

(opposite page) Enhancements to the Middle/Upper School Classroom Building include clerestory and additional glazing that opens the interior spaces to outdoor views. (above) The new Wellness Center’s transparency and gentle, rounded form maximizes the benefit of its site overlooking improved landscaping.

RESOURCES MASONRY UNITS: St. Joe Brick Works; RAILINGS AND HANDRAILS: Big D Metalworks; ARCHITECTURAL WOODWORK: Medco Construction; ROOF AND DECK INSULATION: Johns-Manville; MEMBRANE ROOFING: Johns-Manville; FASCIA AND SOFFIT PANELS: AlucoBond; WOOD AND PLASTIC DOORS AND FRAMES: Buell Door; ENTRANCES AND STOREFRONTS: U.S. Aluminum; STRUCTURAL GLASS CURTAINWALL: U.S. Aluminum; ACOUSTICAL WALL TREATMENTS: Contract Wall Systems; PAINTS: Sherwin-Williams; OPERABLE PARTITIONS: Holcomb & Hoke; EXTERIOR SUN CONTROL DEVICES: ASCA; MANUFACTURED CASEWORK: Medco Construction



Wise Investment

by RICK LEWIS, AIA

PROJECT Byron P. Steele II High School

CLIENT Schertz-Cibolo-Universal City ISD

ARCHITECT O'Neill Conrad Oppelt Architects, Inc.

CONTRACTOR Bartlett Cocke, L.P.

CONSULTANTS Pfluger Associates Architects (consulting architect); Danysh & Associates (structural); CDS/Muery Services (civil); ms2, Inc. (MEP); James Cooper (landscape architect); BAI, Inc. (acoustics)

DESIGN TEAM Larry O'Neill, AIA; Mickey Conrad, AIA; Mark Oppelt, AIA; Kent Niemann, AIA; Lowell Tacker, AIA; Carlos Constantino

PHOTOGRAPHER Greg Hursley

THE building of new public schools is a thriving enterprise in Texas and — a consequence of this era of unprecedented housing development expansion — nowhere is the boom in school construction more obvious than in the suburbs. While urban school districts struggle to accommodate students on cramped campuses sometimes haphazardly knitted together with modular classrooms, families living “beyond the loop” are afforded the benefit of seeing their tax dollars invested in schools. Cibolo, on the northeast outskirts of San Antonio, is just such a community.

Last fall, the Byron P. Steele II High School opened its doors to 1,000 students, the first wave of an anticipated population of 1,500 pupils by 2007. An eventual final phase of academic core expansion will provide facilities for a projected student body of 2,500. Comprising 306,668 square feet of sheltered spaces, the new complex was built at a cost of just under \$33 million.

Nicely situated on the crest of a hill that soon will be surrounded by mundane, vehicular-connected housing developments — subdivisions ironically named for the wildlife or nostalgic yesteryear lifestyles displaced by their construction — Steele High School was conceived by a once-rural school board whose directors could not have imagined expending tens of millions of dollars a decade ago on such a campus in the middle of nowhere. To the credit of the Schertz-Cibolo-Universal City ISD board members, the critical process of site selection was undertaken in consultation with the architects commissioned to design the campus master plan and its components.

Seen from a distance, the two-story school is not particularly imposing despite the absence of a context of similarly scaled institutional or commercial architecture within the surrounding area. Due in large measure to the space afforded its generous 100-acre site, the school was planned as a

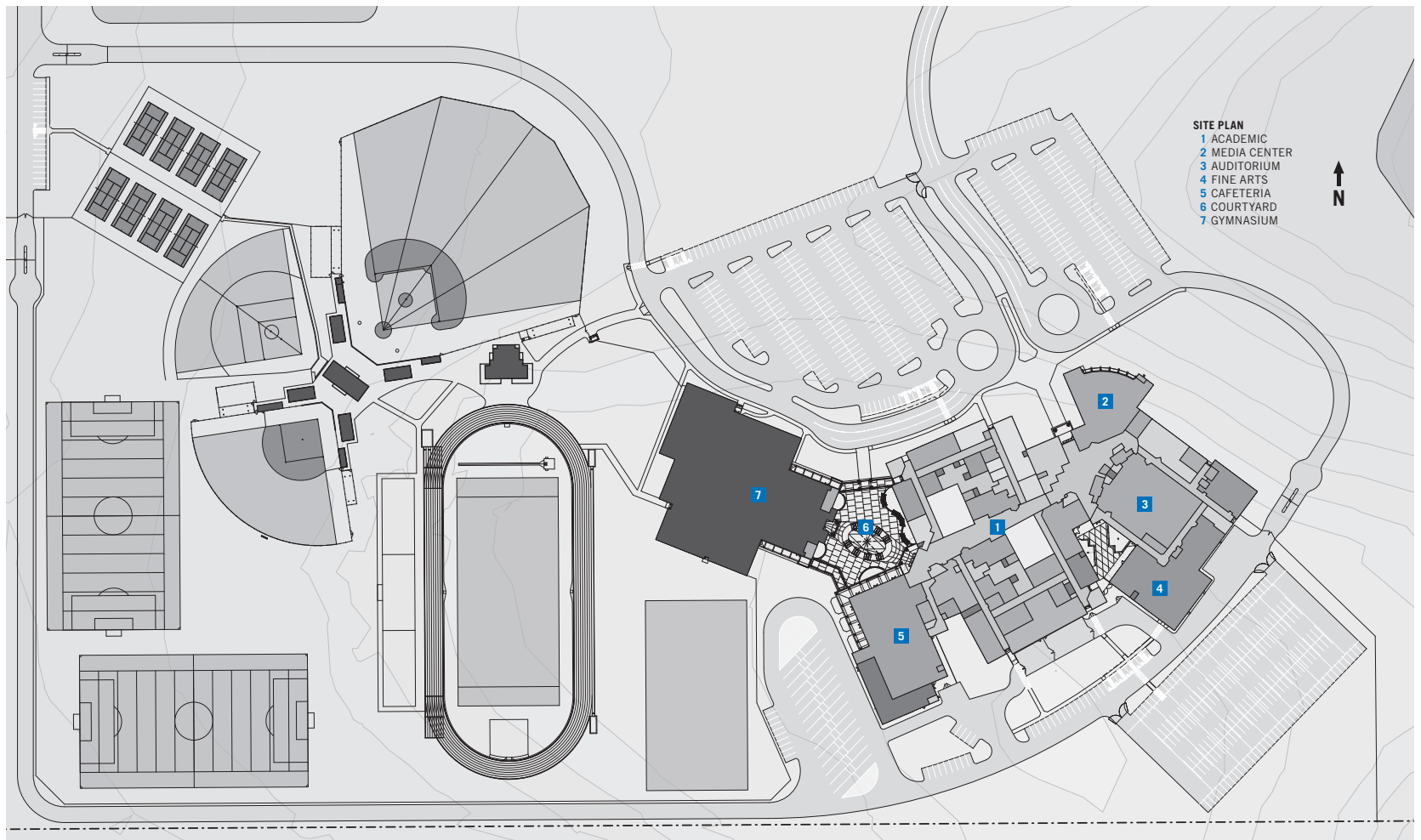


relatively compact, self-sufficient complex of buildings set well back from its frontage along FM 1103. As an expression of purposeful building form that corresponds honestly to appropriate spatial relationships, Steele High School acts as an aggregated network of small to large spaces set within a conventional grid-work of structural configurations that support what is necessary without overly celebrating structure or form in pursuit of meaningless sculptural shapes.

Upon initial impression, the combination of contrasting beige and terracotta colored exterior brick appears to be patterned to accentuate punched window openings in an overly contrived manner. But as revealed by the architects, the client encouraged them to include references to brick detailing of early-twentieth-century storefronts along Cibolo's main street. Despite the awkwardness of some brick details and evidence of compromises in job quality due possibly to low-bid masonry work, the attempt at abstracting historic brick facades comes off acceptably playful if one knows anything about the character of Victorian-inspired small Texas towns and the civic pride bestowed on such decoratively accentuated buildings.

The primary means of arrival is effectively announced by a concrete-and-steel loggia that hovers above a northeast-facing window-wall entry. This formal main entrance differs considerably from that of the student entry, a space defined by a comfortably scaled courtyard suggestive of a village plaza and surrounded by academic centers, the cafeteria, and athletic facilities. Recognized as the common meeting ground for all, the courtyard is afforded the latitude of being an open-air arena for the rituals, such as pep rallies or spontaneous arts events, that foster school morale. The casual, sparingly landscaped outdoor space, along with the more business-like main entry, are clearly iden-

(opposite page) The main entry welcomes the public with processional formality that contrasts with the more casual entrance for students (shown above). A comfortably scaled arena for school events, the sparsely landscaped courtyard connects the academic core of the complex with the gymnasium.



RESOURCES RETAINING WALLS: Tensar Earth Technologies; SITE, STREET, AND MALL FURNISHINGS: Bohlman Manufacturing; CONCRETE MATERIALS: Ingram Ready Mix; MASONRY UNITS: Acme Brick, Featherlite; RECONSTRUCTED STONE: Zodiac Quartz Surfaces; MASONRY VENEER ASSEMBLIES: Acme Brick, Featherlite; METAL DECKING: Vulcraft; ARCHITECTURAL WOODWORK: South Texas Woodmill; WATER REPELLANTS: Chemprobe; BUILDING INSULATION: Dow Chemical; ROOF AND DECK INSULATION: The Brewer Co.; MEMBRANE ROOFING: GAF; METAL DOORS AND FRAMES: Pearland Industries; ENTRANCES AND STOREFRONTS: AFGD; UNIT SKYLIGHTS: Kalwall; GLASS: AFGD; TILE: Daltile; ACOUSTICAL CEILINGS: Armstrong, USG Interiors; INDOOR ATHLETIC SURFACING: Mondo Sports Surfacing; ATHLETIC WOOD FLOORING: Bauer Sports Floors; ACOUSTICAL WALL TREATMENTS: Wall Technologies; DECORATIVE FINISHES: Guilford of Maine; HIGH-PERFORMANCE COATINGS: Sherwin Williams

tifiable as the means to engage the school and, to the designers' credit, both entries open directly into a naturally lighted, internalized pedestrian "street" or mall-like promenade that encourages social interaction among students, faculty, and staff.

Divided into three major zones according to activity emphasis, the main complex is arranged in keeping with progressive high-school educational philosophies. The architects, in response to the client's mandates, also have apparently designed these interior spaces to be flexible enough to evolve as teaching trends inevitably change in the years to come.

The all-important academic and administrative functions are located at the heart of the complex, thereby commanding center stage and thus the greatest concentration of student activity along the promenade that bisects the academic centers. (Four learning communities of 375 pupils each constitute the combined academic core). Storefronts emphasize technology classrooms that line the main level of the promenade, exposing students to the school's myriad of cross-discipline learning opportunities. Of obvious attraction to students are the upper-level bridges that span the promenade. They loom high above the atriums at each of the two main entries, providing ideal places to be seen and vantage points from which to observe.

As the focus of the eastern, more publicly oriented zone of the complex, the media support center (library) and auditorium (with adjoining theater and music rehearsal spaces) are positioned strategically at a distance from the more energetic atmospheres of gymnasiums and outdoor playfields. Students and teachers who have attended performances in the state-of-the-art auditorium report affirmatively on the acoustical, lighting, and on-stage accommodations. Complemented by a fully depressed orchestra pit, companion black-box theater, and a theatrical props laboratory—attributes that would be coveted by any small college—the school's performance realm leaves one with the impression that the arts in public education may not be in such dire straits after all.

Anchoring the physical education and food service venues that comprise the western zone of the campus, gymnasiums and training rooms are designed as functional, utilitarian spaces. In the gymnasiums, clerestory windows glazed with light-defusing glass allow for abundant natural light-



(left) Well lit by clerestory windows, the central corridor resembles a shopping mall promenade. (above) Ample daylighting in the library creates a pleasant environment for study.

ing while modulating direct sunlight that might distract indoor activities. The buffet service-style cafeteria is supported by a “from-scratch” food prep operation that rivals the culinary facilities of any corporate headquarters or small hospital. As an alternative to the cafeteria’s somewhat over-scaled interior dining room, the previously described courtyard is conducive to outdoor eating beneath colonnaded verandas or sun-screening lattice works.

While making no pretense of being a highly energy-efficient machine, Steele High School is nonetheless thoughtfully designed to be spatially cohesive with buildings appropriately oriented and finished with high-quality/low-maintenance materials carefully selected and well coordinated throughout the complex. Also, the facilities are impressively equipped and appointed with custom cabinetry, top-grade hardware, generous allotments of high-performance light fixtures, and a tasteful array of serviceable furnishings. That was no minor feat for a design team to accomplish in an era when such enhancements are often value-engineered out of a school project.

The Byron P. Steele High School is a testament to the value of good architecture. Perhaps more importantly, it serves as a platform for educational inventiveness and a beacon of community dignity in a time when most of what characterizes the American suburb is neither inventive nor dignified. **T**

Rick Lewis, AIA, practices architecture in San Antonio and teaches at UTSA’s College of Architecture.

Out of the Box

by REBECCA BOLES, AIA



Applied Brazilian granite accentuates the curved wall along the southern elevation. Suspended from cantilevered steel trusses at the third-level floor, the perimeter wall appears to push out from the orthogonal core of the brick-clad main structure.

PROJECT Sarah and Steve Smith Entrepreneurs Hall

CLIENT Texas Christian University

ARCHITECT Hahnfeld Hoffer Stanford

CONTRACTOR Linbeck

CONSULTANTS Datum Engineers (structural); Baird Hampton Brown (MEP); Dunaway Associates (civil)

DESIGN TEAM Michael J. Hoffer, AIA; Lee A. Hill, AIA; Jeff Ziebarth, AIA; David R. Stanford, AIA; Eric L. Hahnfeld, AIA; Suist Tan

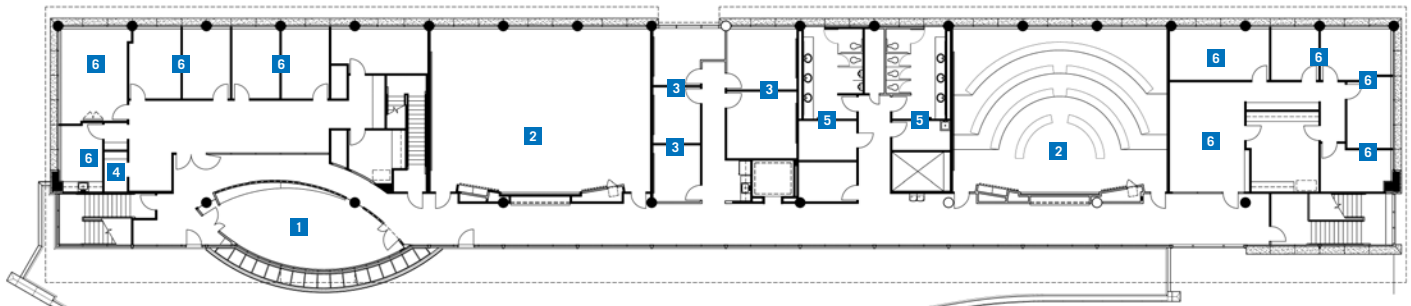
PHOTOGRAPHERS Chad Davis

THE expanding curricula at Texas Christian University has generated the need for new buildings. As new programs have been added, TCU has been consistently infilling the campus master plan, adding approximately 600,000 square feet of new construction since 1996. Steve and Sarah Smith Entrepreneurs Hall, completed in February 2003, represents the second joint venture at TCU between design architect Ellerbe Becket and architect-of-record Hahnfeld Hoffer Stanford. The team also produced TCU's Tucker Technology Center the year before.

Smith Entrepreneurs Hall is home to the Neeley Entrepreneurship Program, but also houses classes for six undergraduate and two graduate programs within the M.J. Neeley School of Business. The entrepreneurship program, founded in 2000, offers a bachelor's degree in entrepreneurial management, as well as a master's concentration in entrepreneurship. The program pairs traditional classroom instruction with student-driven team-learning, and private businesses provide mentoring and internships.

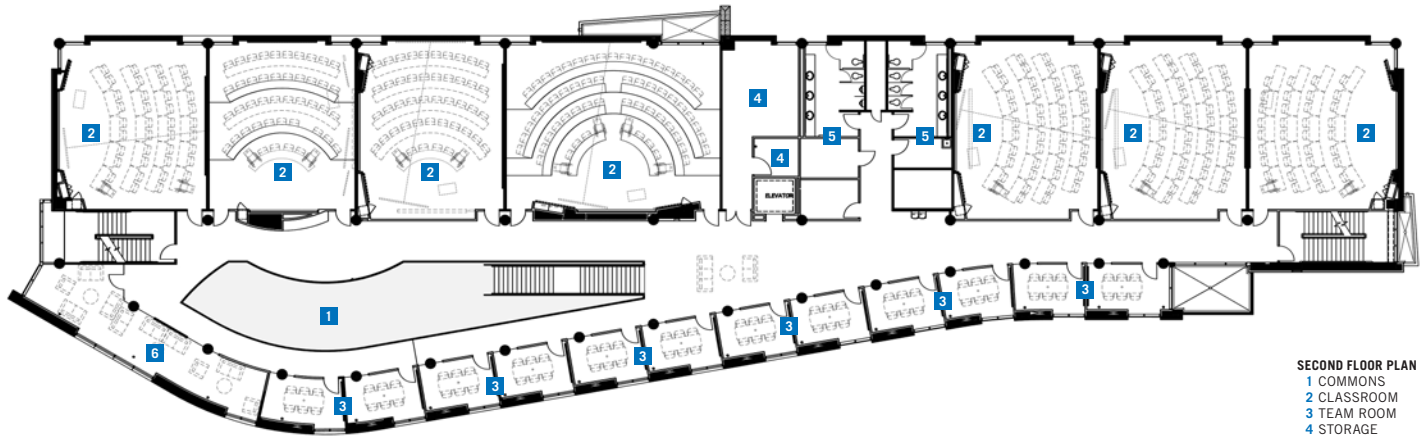
Oriented along an east-west axis, Smith Entrepreneurs Hall encompasses 53,000 square feet on three floors. The building's rectilinear northern facade, composed mainly of brick with double-height window openings and a near-continuous third-floor clerestory, parallels a public street. By contrast, the southern facade is a gentle curve of polished Brazilian granite punctuated with glazing which establishes a dialogue with neighboring buildings and a main pedestrian pathway through campus.

TCU officials wanted the design of Smith Entrepreneurs Hall to focus directly on students' needs, even going as far as to omit faculty offices from its architectural program. They asked the architects to create a place for students to call home while they work on the team projects. The team rooms are intensively used by marketing and entrepreneurship students and MBA graduate students.

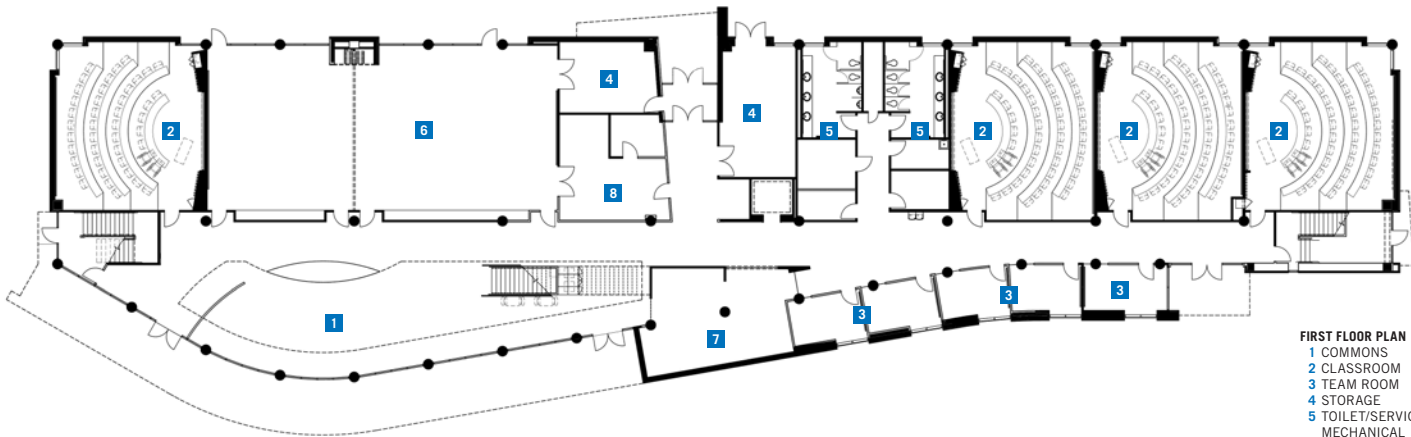


OFFICE

- THIRD FLOOR PLAN**
- 1 CONFERENCE/DINING
 - 2 CLASSROOM
 - 3 TEAM ROOM
 - 4 STORAGE
 - 5 TOILET/SERVICE/MECHANICAL
 - 6 OFFICE



- SECOND FLOOR PLAN**
- 1 COMMONS
 - 2 CLASSROOM
 - 3 TEAM ROOM
 - 4 STORAGE
 - 5 TOILET/SERVICE/MECHANICAL
 - 6 LOUNGE



- FIRST FLOOR PLAN**
- 1 COMMONS
 - 2 CLASSROOM
 - 3 TEAM ROOM
 - 4 STORAGE
 - 5 TOILET/SERVICE/MECHANICAL
 - 6 CONFERENCE ROOM
 - 7 CYBER CAFÉ
 - 8 KITCHEN





At the southwestern corner, the curved granite wall defines the two-story volume housing the student lounge and a café. Exposed steel trusses support the exterior wall to free the airy public space from the need for interior load-bearing columns.



The floor plan is straightforward and orderly. On the first floor, the plan pushes outward to create a student lounge called the Commons and the adjoining Cyber Café. Abundantly lit with natural light, this place for informal study and impromptu social gathering is the heart of the building. The major circulation through the building starts here with an open stair rising through the two-story volume. Classrooms are organized in a row opposite a series of rooms for team meetings. A skylight above the stair further illuminates the entire

volume, and frames views to the exterior of the third floor above.

The plan delivers natural light to all major spaces, including the classrooms and team rooms. Daylighting also brightens the two fire stairs that terminate the east-west circulation spine, their glass facades separating the two-plan geometries. The third-floor corridor is light-filled too, though protected from direct sun exposure by the roof overhang. The majority of the south-facing facade, however, does not address solar heat gain.

Each floor contains its own distinctive space. The social center of the first floor is the Commons, and views from the second level also focus on this space. Perched above the Commons and the main entry is the glass-enclosed MBA lounge, the second floor's most significant space. On the third floor, the executive conference room has a notable design solution—a “football” shape that breaks the top level's rectangular envelope. The narrow, jewel-box proportions of the interior led to its detailing with fabric-wrapped ceiling and wall panels, and a custom-built conference table.



In contrast to the smooth-surfaced, wave-like southern perimeter wall, the northern elevation's textured brick and rectilinear facade adheres more closely to TCU's standard campus architecture.

The expression of structure is dominant throughout the building. Circular concrete columns are exposed on the exterior and visible along the interior corridors. Steel trusses also are exposed and draw the eye upward from the Commons. Although painted a delicate yellow, the trusses are scaled to do some heavy lifting. They not only support the third floor, but the cantilevered portion of the second floor is actually hung from them to create a completely unobstructed space for the Commons.

Smith Entrepreneurs Hall has a solid and weighty exterior. The campus' standard textured brick wraps the orthogonal portion of the building. Cast-stone trim and an asymmetrical copper roof complements the brick facades, while the sleekness and complex coloration of the granite on the curvilinear wall contrasts sharply with the rougher, multicolored brick. Granite, traditionally used as a load-bearing material, is played against its nature and applied to the cantilevered wall suspended from above.

Like the students it was designed to accommodate, Smith Entrepreneurs Hall takes chances. The building, based on a well-organized and functional plan, succeeds in creating both comfortable social spaces and active learning environments. As its exterior seemingly pushes to distinguish the building from the campus norm, one might say it aptly expresses the school's mission to train students to think outside of the box. **T**

RESOURCES CONCRETE MATERIALS: Tarrant Concrete; MASONRY UNITS: Acme Brick; STONE: Lucia; CAST STONE: Dallas Cast Stone; RAILINGS AND HAND-RAILS: P&P Artec; ARCHITECTURAL WOODWORK: Ross-Allison; WATERPROOFING AND DAMPPROOFING: Voltex; BUILDING INSULATION: Johns Manville; METAL ROOFING: Armetco Systems; METAL DOORS AND FRAMES: Diamond Door; WOOD AND PLASTIC DOORS AND FRAMES: Osh Kosh; ENTRANCES AND STOREFRONTS: EFCO; GLASS: Tempered Glass, Inc.; TILE: Daltile; ACOUSTICAL CEILINGS: Armstrong; OPERABLE PARTITIONS: Panelfold

Rebecca Boles, AIA, is an assistant professor at the University of Texas at Arlington's School of Architecture.



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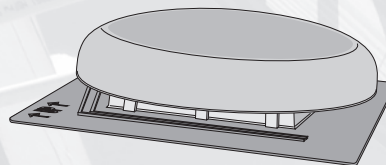
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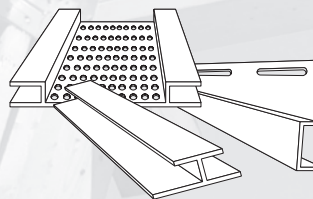
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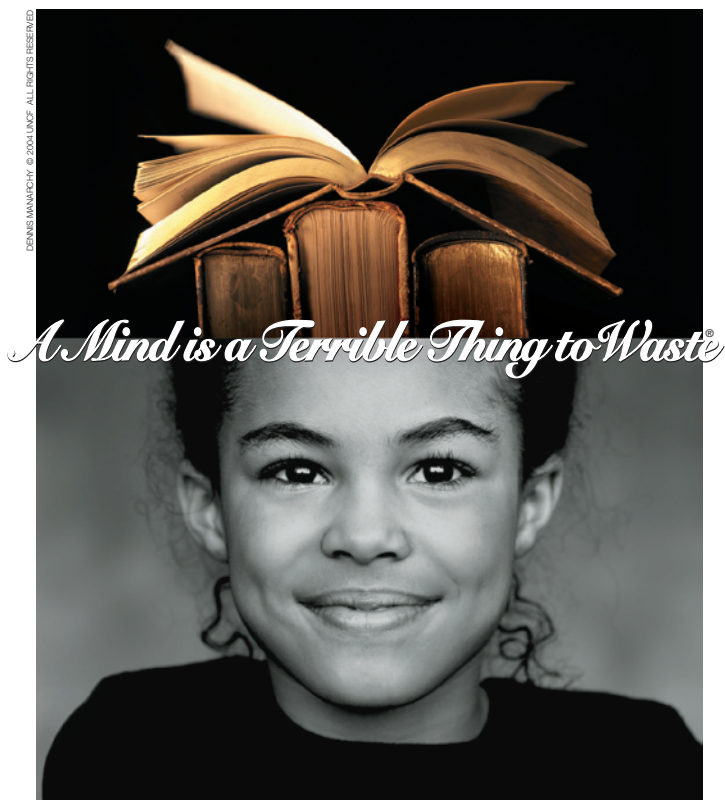


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Grading School Design

Teacher-turned-architect judges the good, the ordinary, and the weird

by BOB HACKLER, AIA

THIRTY years ago I left teaching in the public school classroom and headed for graduate school and a degree in architecture at Texas A&M. Nine years of classroom duty have greatly influenced my perception of what constitutes quality educational environs for students and faculty. They were an influence again while serving last year as a juror for TASA/TASB's annual school design award program.

About a week before the jurors were to meet in Austin we received a juror's packet. Contained within was a PowerPoint presentation of each entry and two reference books of floor plans, descriptive information on the school (size, cost, student capacity, construction delivery system, et al.), as well as the architect's written description of how five categories of evaluation criteria were met by the design solutions. Those five principal categories were value, process of planning, design, educational appropriateness, and innovation. For judging purposes a scoring sheet was included that broke each category down into several parameters to use in evaluation.

I took the task seriously and spent several evenings, one long Saturday, and half of the following Sunday going through 61 entries.

For those who entered projects and are looking for feedback, I offer the following observations. A few of the PowerPoint presentations were very effective and stood out from the rest. They presented appropriate images of the design solution, clearly written comments, and readable data. Some presentations appeared to be hiding portions of the design, presenting several angles of one or two focal images. A few buried the design in too much verbiage. Several were over-produced, with too much information crammed into one slide. Be careful of trying to use your convention show for a judging presentation. A juror needs to go back and forth between slides easily.

It got tedious quickly, but reviewing the architect's descriptions would occasionally provide some comic relief to the tedium. It was amusing to read some of the interpretations of what constituted innovative design, cutting-

edge technology, or new methods of planning. I got a few hoots from explanations of educational appropriateness as well. I could feel their pain though, as they had to write something and a double-loaded corridor is what it is.

And the design work? As you will see in the accompanying pages, there were a number of very nice projects. A number of projects received commendation in one or more of the five categories. Frankly, some of the work was ordinary, some were variations of each other, and a few were just weird.

Happily, as a former teacher I generally applauded those same projects in which I found merit as an architect. With few exceptions they demonstrated fresh designs while also presenting images that conveyed the notion that education is important to the community and that quality of effort is highly valued. Through architecture they expressed our time in history, our use of technology, our value of children. And they created effective teaching environments by providing architecture that stimulated where appropriate, quieted where appropriate, inspired where appropriate, focused where appropriate. These teaching environments were serene but not boring. They appeared well-lit with natural lighting, with circulation that was simply organized and a sense of orientation that would be easily accomplished—and offered opportunities for staff and students to make the space their own.

Other entries didn't seem to offer much except an overload of color and fuss. Pity the poor teachers who will forever be struggling to get their students' attention. Narrow corridors presented inevitable opportunities for jostling and conflict. Freshmen may need GPS pathfinders in a couple of the circulation systems. Others provided little stimulation, threatening boredom and inappropriate naps amongst all ages. (I'm none of those were yours.)

Points awarded and comments recorded, I was ready to meet with the other members of the jury in Austin—two superintendents, two school board members, two architects, and a facilitator. The administrators and the trustees were from relatively small districts while the other architectural member of the jury, Dan Alexander, AIA, is from Austin, and I work in Dallas.

Not knowing what to expect as we started, I was still surprised when the first couple of schools were shown on the screen without comment and evaluations were recorded and delivered to the score-keepers. Finally, one of the board trustees

asked if we could talk about the projects since she had a question about some of the assertions made in the slides. From that point on most of the projects received varying amounts of discussion, with Dan and I frequently used as sounding boards for the others' impressions of what they were seeing or reading.

As you might expect, trustee comments suggested cost was a key factor for them, closely followed by durability and maintenance. However, aesthetics and planning were also important to them. The superintendents had similar concerns but seemed to have more comments on function and planning.

Architects, teachers, administrators, and trustees don't always have the same agenda for getting to the same place. However, in the end, all six of us came to pretty much the same conclusions in terms of ranking and thus you see the common favorites of all six jurors in this issue of *Texas Architect*.

It was an interesting process and an interesting experience. I will simply report that we architects evidently have done a poor job of explaining to our educational clients the value of buying our time to reduce costs of construction. With the exception of an astute superintendent from near Austin, the common perception was that only contractors and construction managers can save a school district money. If that is indeed the prevailing wisdom, then architects obviously must become better teachers.

Bob Hackler, AIA, is a principal of Jennings Hackler & Partners in Dallas.

The following six projects were recognized as exemplary in three or more of the six categories in the 2005 Exhibit of School Architecture co-sponsored by the Texas Association of School Administrators and the Texas Association of School Boards. Access a complete list of entries at <http://www.tasa.tasb.org/2005/exhibits/index.shtml>.

Tivy High School



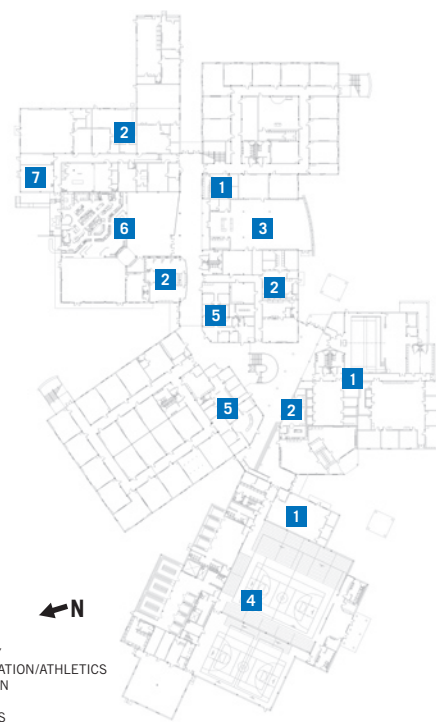
PROJECT Tivy High School, Kerrville
CLIENT Kerrville Independent School District
ARCHITECT Pfluger Associates, Architects with Artisan Group, Inc.
CONTRACTOR Drymalla Construction Company, Ltd.
CONSULTANTS Danysh & Associates Structural Engineers (structural); Barron Engineers, Inc. (MEP); C.E.C. Civil Engineering Consultants (civil); Robert Simpson & Associates (food services); Austech Roof Consultants (roofing); Boner Associates, Inc. (acoustical)
PHOTOGRAPHERS Robert Fiertek; Gary Hatch

Designed by Pfluger Associates, Tivy High School received the Caudill Award, the highest honor given in the 2005 TASA/TASB Exhibit of School Architecture. Having long outgrown the district's previous high school building, Kerrville ISD opened the 269,302-sf school in August 2003. A creek divides the 59-acre site, with the school building at the front of the property and the athletic fields located across the creek in a natural basin. The simplified building shapes and sloping metal roofs of the \$26 million school reflect the area's agrarian architecture, while crafted materials such as limestone, hand-hammered copper, wrought iron, and rough-hewn cedar reflect the Hill Country vernacular. Exposed structural, mechanical, and technical materials are used alongside the natural components to express technological advancement as represented by the school's state-of-the-art equipment for its agricultural, horticultural, automotive, building, and industrial programs. Another high-tech attribute is the video and data technology that connects all learning spaces. Daylighting in main concourses brings natural

light into each interior classroom, and the class wings are expandable to accommodate future growth. Stained concrete, integral colored masonry, and galvanized metal afford durability while reducing maintenance costs. Ceiling fans reduce energy use and wastewater is treated and used to irrigate the athletic fields. With security features and access to parking, the school's theater, cafeteria, media center, and athletic facilities are available for after-hours community use.

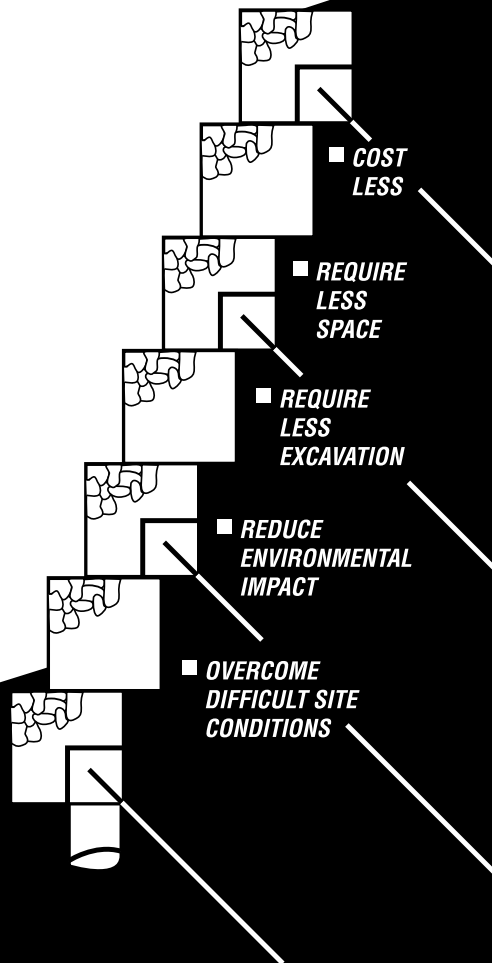
ASHLEY ST. CLAIR

RESOURCES FENCES, GATES, AND HARDWARE: Anchor Fence Co.; LIMESTONE: Garza Masonry Stone; STAINED CONCRETE: Increte Systems; SPLIT FACE CMU: Featherlite; GLAZED CMU: Trenwyth Industries; RAILINGS AND HANDRAILS: Fischbeck Welding; WATERPROOFING AND DAMPPROOFING: Chemrex Inc.; WATER REPELLANTS: Chemprobe Coating Systems; EXTERIOR INSULATION AND FINISH SYSTEMS: Senergy Inc.; MEMBRANE ROOFING: U.S. Intec; METAL ROOFING: Petersen Aluminum; SMOKE VENTS: Naturalite Skylite Systems; SPRAYED FIREPROOFING: Isolatek International; METAL DOORS AND FRAMES: Curries; PREASSEMBLED METAL DOOR AND FRAME UNITS: Acoustic Systems; WOOD AND PLASTIC DOORS AND FRAMES: VT Industries; ROLLING SERVICE DOORS: Cornell Iron Works; ENTRANCES AND STOREFRONTS: Kawneer; STRUCTURAL GLASS CURTAINWALL: Kawneer; TILE: American Olean; ACOUSTICAL CEILINGS: Armstrong; ATHLETIC WOOD FLOORING: Action Floor Systems; WALL COVERINGS: Koroseal; ACOUSTICAL WALL TREATMENTS: Conwed; DECORATIVE LIGHTING: Texas Lightsmith; SIGNAGE AND GRAPHICS: South Texas Graphics; DISAPPEARING STAIRS: Precision Ladders; PHOTOGRAPHIC EQUIPMENT: Photographic Concepts; THEATRICAL EQUIPMENT: Texas Scenic; MANUFACTURED CASEWORK: The Carpenter Shop; SOUND-CONDITIONED ROOMS: Acoustic Systems



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Harrington Elementary School



PROJECT Harrington Elementary School, Plano

CLIENT Plano Independent School District

ARCHITECT VLK Architects, Inc.

CONTRACTOR Core Construction

CONSULTANTS RLK Engineering (civil); MY-D Structural Engineers (structural); Reed, Wells, Benson & Company (MEP); H.G. Rice and Company (food services); Grubbs Ramsey (landscape)

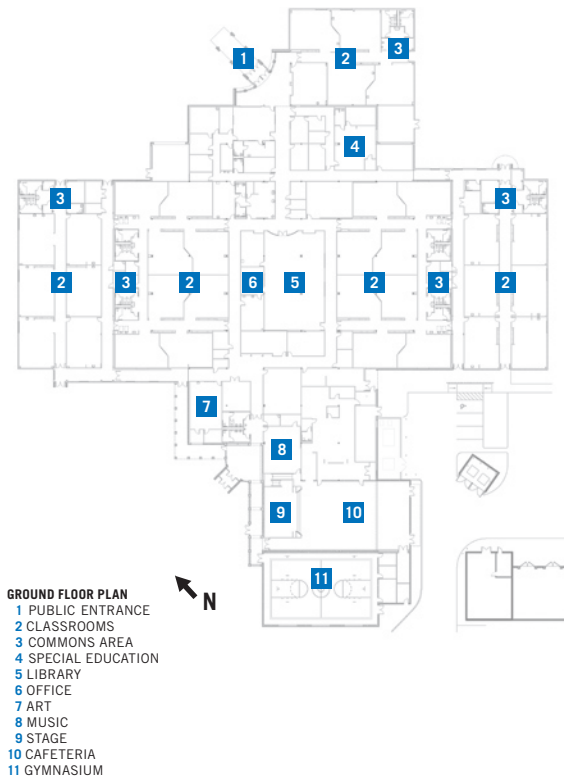
PHOTOGRAPHER Steven Vaughan

To accommodate a projected increase in student enrollment, the complete renovation of the Harrington Elementary School has extended the school's service life by an additional 25 years. The existing facility was reused to conserve materials and lower costs, while additions provide space for an early childhood program and a full-time kindergarten. The 84,368-sf structure received five Exhibit of School Architecture awards in the value, design, education appropriateness, process of planning, and innovation categories. Prior to completion in October 2004, VLK Architects worked with the campus and district staff to implement a phased construction plan allowing the campus to remain fully operational during the 12-month construction period. The project design reorients the main entry to a less congested side street for safer student loading and unloading, and the drop-offs are strategically located adjacent to a public park for community use during peak traffic times on campus. The use of brick veneer on the

school additions maintains consistency with the existing structure, and brightly colored glazed brick accentuates the building entrances. Campus additions feature a HVAC system, a central energy plant, two additional classroom wings, and a new gymnasium. Existing clerestories were integrated into the library design and re-glazed with high-performance glass to maximize natural lighting while reducing heat gain and preventing UV degradation of the library materials. To facilitate team-teaching strategies, the architects reconfigured the open concept floor plan into grade-level clusters, with each classroom containing computer stations and grouped around a commons area with printer data drops.

ASHLEY ST. CLAIR

RESOURCES CONCRETE PAVEMENT: Southern Star; MASONRY UNITS: Acme Brick; CAST STONE: Advanced Cast Stone; GLAZED MASONRY UNITS: Pittsburgh Corning; METAL DECKING: Consolidated Systems; WATERPROOFING AND DAMPPROOFING: Alpha Insulation & Waterproofing; ROOF AND WALL PANELS: MBCI Metal Roof & Wall Systems; MEMBRANE ROOFING: Tamko; METAL DOORS AND FRAMES: P-W Metal Products; WOOD AND PLASTIC DOORS AND FRAMES: Piper Weatherford; ENTRANCES AND STOREFRONTS: U.S. Aluminum; GLASS: U.S. Aluminum; ACOUSTICAL CEILINGS: Fry Reglet; WALL COVERINGS: Kenmark; ACOUSTICAL WALL TREATMENTS: Wall Technology, Inc.; PAINTS: Sherwin-Williams; LETTERS AND PLAQUES: A.R.K. Ramos; AWNINGS: Avadek; MANUFACTURED CASEWORK: Case Systems



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Richardson High School



PROJECT Richardson High School, Richardson
CLIENT Richardson Independent School District
ARCHITECT PBK Architects, Inc.

CONTRACTOR Cadence McShane

CONSULTANTS Raymond L. Goodson Jr., Inc. (civil, structural);
 Basharkhah Engineering (MEP); H.G. Rice (food service); PMK Con-
 sultants (audio/visual); Newman, Jackson, Bieberstein Landscape
 Architecture (landscape); Norm Ackerman (culinary arts)

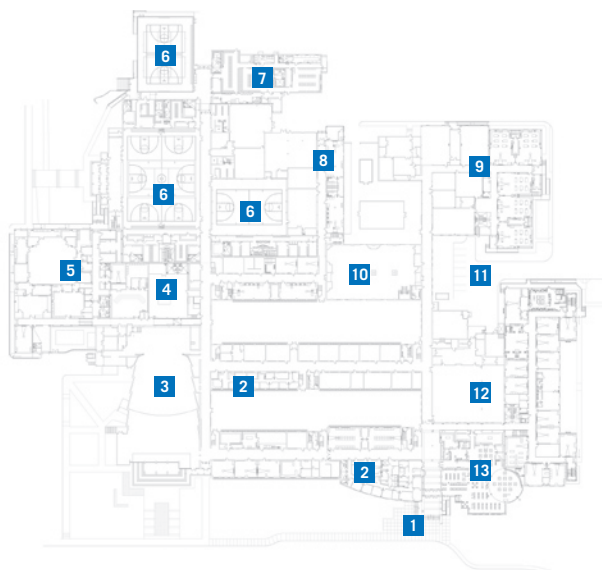
PHOTOGRAPHER Jud Haggard Photography

Previously serving grades 10-12, Richardson High School admitted 720 freshmen earlier this year. PBK Architects designed the campus renovations and additions to provide space for the increased student population. The project received TASA/TASB Exhibit of School Architecture awards in the value, design, educational appropriateness, and process of planning categories. Featuring a 116,000-sf expansion, the additions include a new freshman building, science building, gymnasium, and expansions to the fine arts, library, and administrative spaces. Renovations and additions – including a culinary arts kitchen, a black-box theater, and enlarged music halls – allow for an approximate 50-percent increase in admissions capacity to the school's magnet program. Transforming the \$22.7 million campus into a community landmark, the structure's entry was relocated to a more prominent position on the east side of the school. A significant limestone facade marks

the entryway and offsets the original limestone elements used on the auditorium at the west side of the building. A curtain wall system, windows, and clerestory sidelights filter natural light into the structure at the entry. The architects designed the interior with spacious walkways, improving circulation within the building. Brick color on the addition's exterior matches that of the existing building, maintaining the character of the original 1952 structure. In response to indoor renovations and to improve traffic flow, the campus plan reconfigures practice fields and parking areas. Following a phased construction plan to minimize disruption to classroom activities, RHS was completed in August 2004.

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RESOURCES CONCRETE PAVEMENT: Cortez Group; UNIT PAVERS: Cortez Group; FLEXIBLE PAVEMENT COATING AND MICROSURFACING: Cortez Group; POROUS PAVING: Cortez Group; FENCES, GATES, AND HARDWARE: A & M Fencing, Corporate Metals; TRANSLUCENT PANEL SYSTEMS: Metal Systems, Inc.; ROOFING: Seyforth Roofing Co.; DOORS AND FRAMES: Piper-Weatherford; METAL CANOPY SYSTEMS: Avadek; RIGGING AND CURTAINS: Texas Scenic



- GROUND FLOOR PLAN**
- 1 PUBLIC ENTRANCE
 - 2 ADMINISTRATION
 - 3 AUDITORIUM
 - 4 THEATER
 - 5 FINE ARTS
 - 6 GYMNASIUM
 - 7 FIELD HOUSE
 - 8 TECHNOLOGY/ART
 - 9 SCIENCE
 - 10 COMMONS
 - 11 CULINARY ARTS
 - 12 CAFETERIA
 - 13 LIBRARY



Hayes Primary School



PROJECT Hayes Primary School, Whitesboro
CLIENT Whitesboro Independent School District
ARCHITECT SHW Group, LLP
CONTRACTOR Pogue Construction
CONSULTANTS Estes McClure (MEP); Glenn Engineering (civil); Grubbs Ramsey, Inc. (landscape architect); SHW Group, LLP (structural)
PHOTOGRAPHER Mark Trew

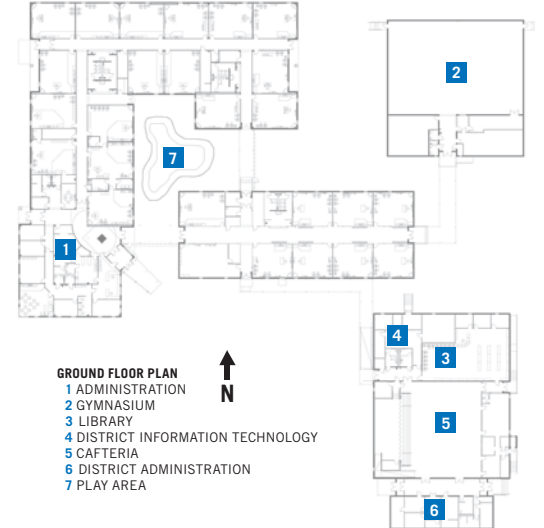
With student population growth demanding spatial expansion but lacking the funds to build a new elementary school, Whitesboro ISD converted part of the district's old high school building into a 62,812-sf primary school through addition and renovation. Designed by SHW Group, Hayes Primary School received awards in the value, design, educational appropriateness, and innovation categories in the 2005 Exhibit of School Architecture. The gymnasium, band hall, cafeteria, and one classroom wing of the old high school were reused. By July 2003, additional classroom, music, and administrative spaces were added to complete the new primary program. The new addition works with the existing structures to create a protected play area for the students that is easily accessible from all classrooms. A kiosk in the shape of a clock tower set inside the entry welcomes children and the community into the school and provides district information to visitors. Tiling and primary paint colors transform the more mature student environment of the original buildings into an age-appropriate space



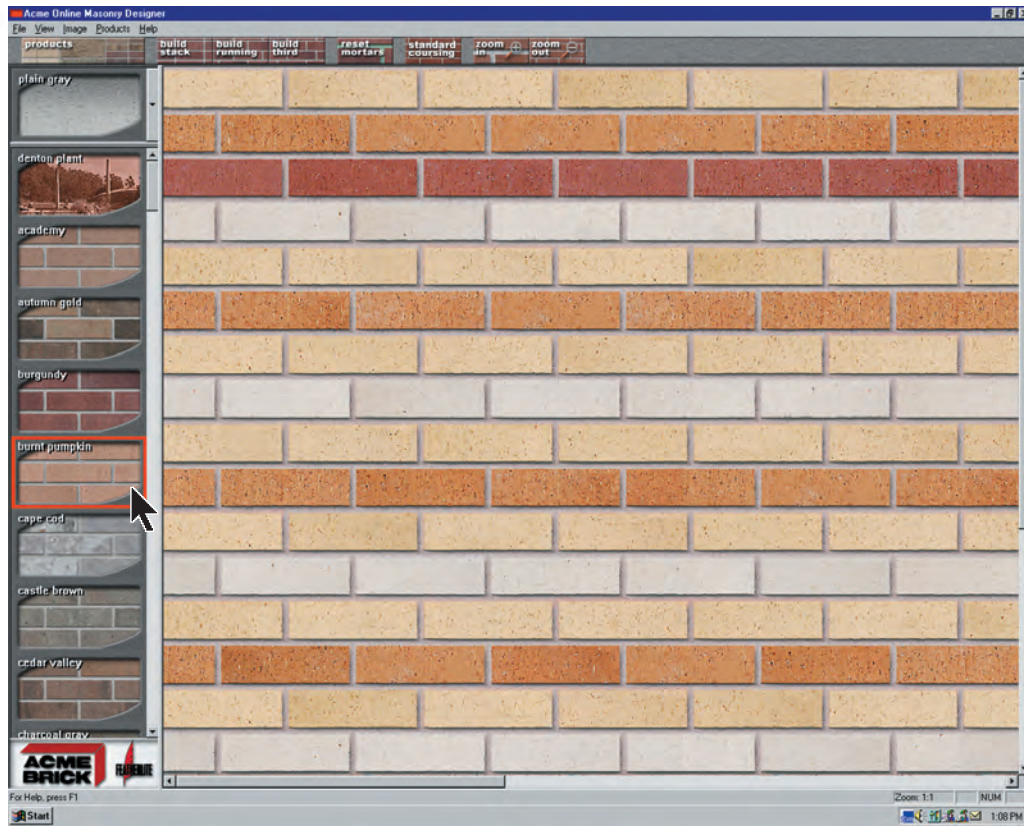
for primary students. Built for \$4.2 million, the adaptive reuse of the existing campus saved the district \$2 million in overall project expenses.

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RESOURCES MASONRY UNITS: Acme Brick; ENTRANCES AND STOREFRONTS: Kawneer; TILE: Daltile; ACOUSTICAL CEILINGS: Armstrong; PAINTS: Pittsburgh Paint



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architect Carter & Burgess, Fort Worth
design architect HOK, Dallas
general contractor Walker General Contractors, Fort Worth
masonry contractor ROC, Dallas



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Mansfield Timberview High School



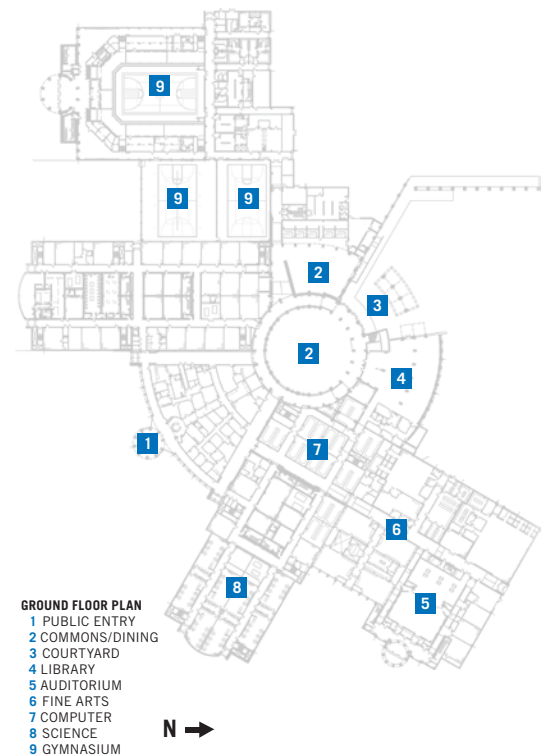
PROJECT Mansfield Timberview High School, Mansfield
CLIENT Mansfield Independent School District
ARCHITECT Huckabee & Associates, Inc.
CONTRACTOR Manhattan Construction
CONSULTANTS Accessology, Inc. (ADA); Armko (roofing); Ackerman Barnes (kitchen); BAI (acoustical); Innovative Transportation Solutions (transportation); Kleinfelder (geotechnical); Romine, Romine & Burgess (MEP); Teague, Nall & Perkins (civil)
PHOTOGRAPHER Paul Chaplo

Completed in May 2004, Mansfield Timberview High School received awards in the value, design, and educational appropriateness categories in the 2005 Exhibit of School Architecture. Huckabee & Associates designed the 420,000-sf campus using cost-effective building solutions to minimize maintenance expenses for the life of the campus structures, including a total masonry system and terrazzo floors. The name "Timberview" is inspired by the tree line that runs along the north side of the site, and the student commons, library, cafeteria, and exterior courtyard are placed to take advantage of this view. A circle in plane, the two-story student commons is centralized to provide a gathering and dining space for students. A continuous masonry colonnade around the perimeter of the commons area supports a mezzanine above. The library is another two-story volume that joins the exterior courtyard and

features indirect interior lighting and 11 bays of glazing to allow for soft natural light. An outdoor extension of the commons, dining area, and library, the courtyard opens to the northwest toward the trees and is partially framed by columns that support a suspended canopy at the bus-loading zone. Shade in the courtyard is provided by awnings that attach to the main building and by a free-standing canopy in the center of the space. The \$45 million campus also includes a stadium-style gymnasium, an auditorium, a football stadium and running track, a field house, and baseball and tennis complexes.

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RESOURCES CONCRETE PAVEMENT AND MATERIALS: Alamo, Inc.; ATHLETIC AND RECREATIONAL SURFACING: Conipur; RECREATIONAL FACILITY AND PLAYGROUND EQUIPMENT: Plexipave; MASONRY UNITS: Acme Brick; CAST STONE: United Cast Stone; UNIT MASONRY WALL ASSEMBLIES: Palestine Concrete Tile; MASONRY VENEER ASSEMBLIES: Acme Brick; METAL MATERIALS: Basden Steel; METAL DECKING: Vulcraft; WATERPROOFING AND DAMPPROOFING: Sonneborn; ROOF AND WALL PANELS: AEP Span; MEMBRANE ROOFING: Tamko; METAL DOORS AND FRAMES: Pearland Industries; ENTRANCES AND STOREFRONTS: Kawneer; METAL WINDOWS: Kawneer; GLASS: PPG; TILE: Armstrong; TERRAZZO: American Terrazzo; ACOUSTICAL CEILINGS: Armstrong; INDOOR ATHLETIC SURFACING: Connor's; ACOUSTICAL TREATMENTS: Wall Tech; SIGNAGE AND GRAPHICS: ARK Ramos; MANUFACTURED CASEWORK: Collegedale; SOUND-CONDITIONED ROOMS: Wenger



Spicewood Elementary School



PROJECT Spicewood Elementary School, Spicewood

CLIENT Marble Falls Independent School District

ARCHITECT Fromberg Associates, Ltd.

CONTRACTOR Kencon Constructors & Construction Managers, Ltd.

CONSULTANTS PE/Kent Consulting (MEP); PE/LOC Engineers (structural); LNV Engineers (civil); Millunzi & Assoc. (food service); Karen Fromberg (xeriscaping)

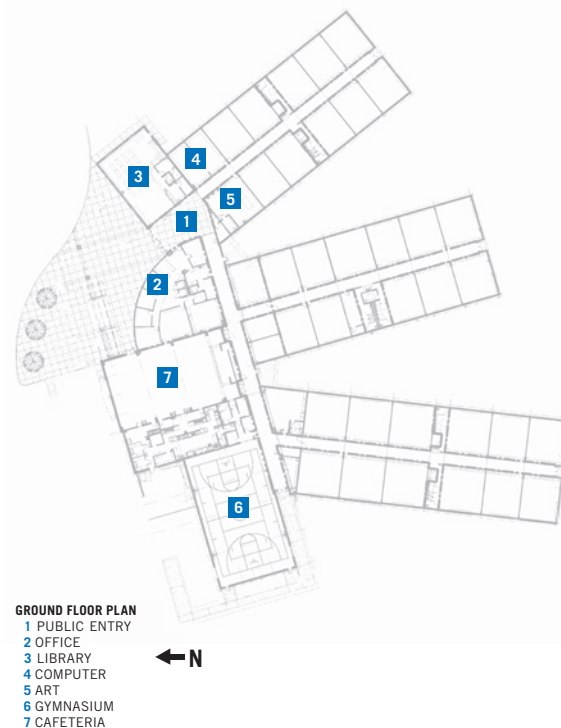
PHOTOGRAPHER Randy Fromberg, AIA

Completed in May 2004, Spicewood Elementary received awards in the value, design, & process of planning categories in the 2005 Exhibit of School Architecture. Modeled after another local elementary school campus designed by Fromberg Associates, the architects incorporated lessons learned and updated the materials palette to reflect the school's rural Hill-Country setting. Limestone, galvanized metal siding, exposed steel structure, and deer-proof xeriscaping contribute to the site's Texas vernacular. Design solutions take into account life-cycle costs, energy efficiency, and environmental impact. Classroom wings radiate from a central core, and windows in each classroom afford views to the outdoors. The site maintains vehicular separation, and the large front porch serves as a staging area for loading. To increase security and student safety, the 62,122-sf school is centralized under one roof, with the only public entrance located near the school office at

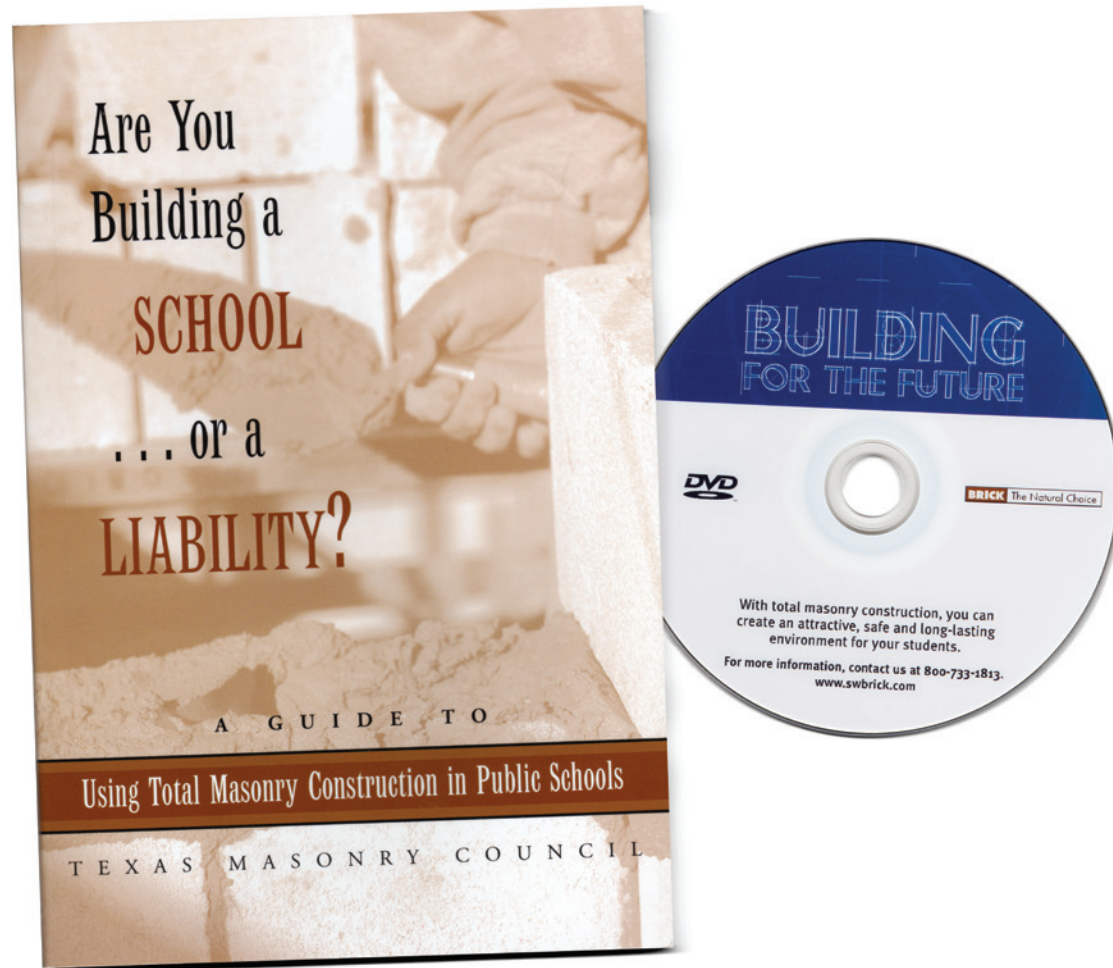
the front of the building. The \$4.8 million project serves as a social center for community use during after-hours, with the library and story-telling area, cafeteria, and gymnasium accessible to the public.

ASHLEY ST. CLAIR

RESOURCES MASONRY UNITS: Featherlite; ARCHITECTURAL WOODWORK: Timber Casework Mfg Co.; METAL ROOFING: Ceco Building Systems; FASCIA AND SOFFIT PANELS: Ceco Building Systems; PRE-ENGINEERED BUILDINGS: Ceco Building Systems; SISAL WALLCOVERING: Fibreworks® Corporation; REINFORCING STEEL: Reinforcing Steel Supply; CONCRETE: Transit Mix; STRUCTURAL STEEL: Rast Iron Works Co., Inc.; SIGNAGE: Mission City Specialty Co. MASONRY: Brazos Masonry, Inc.; MILLWORK: Timber Casework Manufacturing Co.; WATERPROOFING AND DAMPPROOFING: Tal-Tex Waterproofing; OVERHEAD DOORS: Alamo Door Systems; ACOUSTIC: Capital Acoustical Co.; ATHLETIC EQUIPMENT: AALCO Manufacturing Co.; METAL BUILDING INSULATION: Bay Energy Blanket, Inc.



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2005 Golden Trowel Awards

Texas Masonry Council's competition recognizes design and craftsman

By Lawrence Connolly, AIA

THE Texas Masonry Council's Golden Trowel Awards is one of the three awards programs for Texas architects, the other two being TSA and the Texas Association of School Administrators/Texas Association of School Boards. While the TMC's is based exclusively on projects with predominately masonry materials, TASA/TASB's is based on the school building type and TSA, being the most inclusive, accepts entries of all kinds of materials and all building types. Each of the three awards' programs was conceived to celebrate their respective membership's laudatory design and to inspire them to improve their quality of design.

According to the TMC, "the Golden Trowel Awards recognize architects who demonstrate excellence in design, as only excellent design gives skilled masons the challenge to excel in their field as well." In addition to the architect, the Golden Trowel Awards also honors the project's masonry contractor and masonry materials' suppliers and by doing so, acknowledging the essential need for the three team members to carefully coordinate their respective roles in each project.

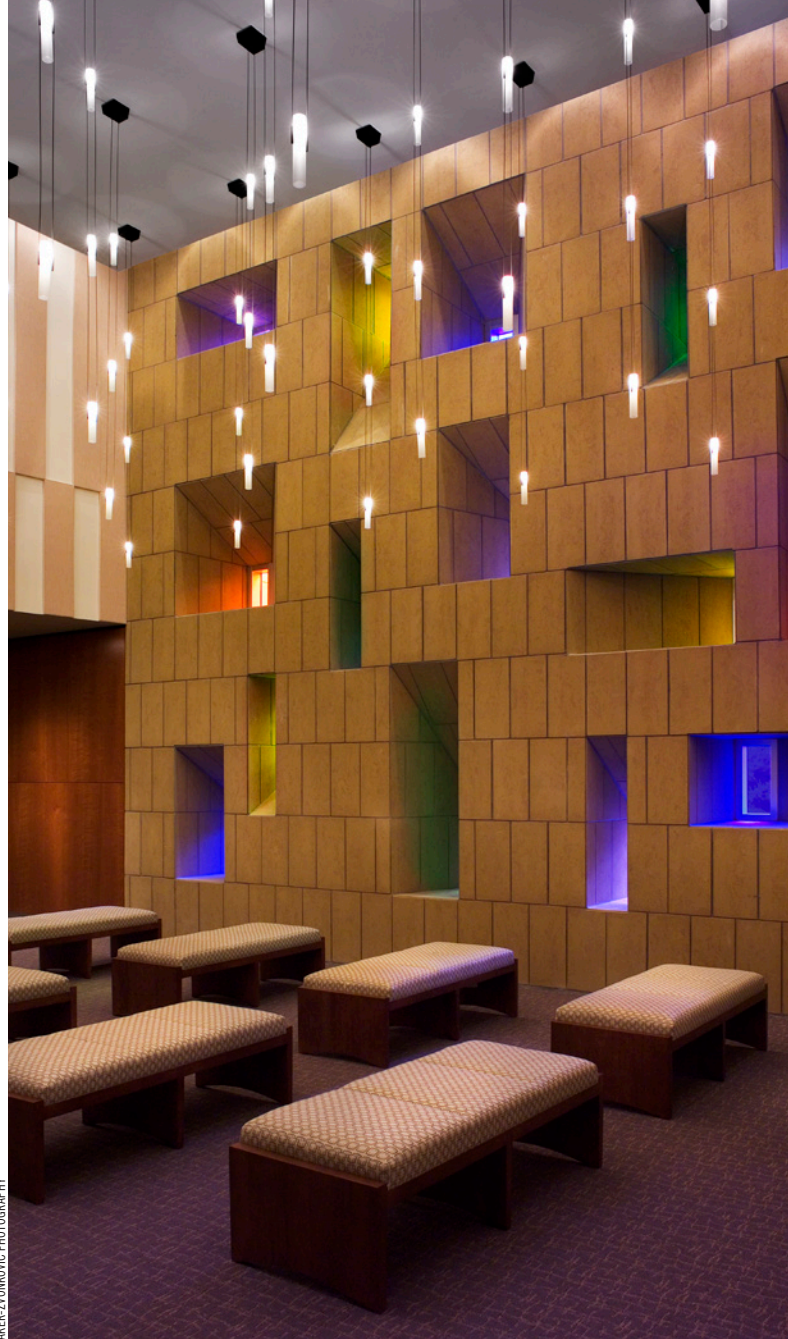
Among the members of the 2005 jury were three Austin architects—Stan Haas, FAIA, of TeamHaas; Mike Tibbetts, AIA, of Charles Travis Architects; and me. Completing the panel were James Traylor of Quality Brickworks in Houston and Tim Reily of Reily Masonry in Waco.

There are six categories in the Golden Trowel Awards—brick, stone, CMU, publicly funded K-12, residential, and hardscape, landscape and restoration. The category winner from each of the TMC's four participating chapters (Central Texas, Dallas/Fort Worth, Houston, and San Antonio) is eligible for a state-level Golden Trowel Award. Twenty-four projects were nominated in 2005, with one project awarded in each category and one receiving an honorable mention in each category. While there was not a repeat winner among the architectural firms, masonry contractor Dee Brown of Dallas dominated the awards program by receiving three

Golden Trowel Awards and one honorable mention.

Architect HOK of Houston and masonry contractor Lucia's Christus St. Elizabeth Chapel in Beaumont won a Golden Trowel Award in the stone category for its deceptively simple but sophisticated use of the material. This new three-story outpatient center that includes a chapel is joined to a five-story medical professional building. The appeal to the judges of the charming worship space was its thick stone walls and its irregularly sized colored glass windows reminiscent of Le Corbusier's iconic Ronchamp Chapel. The windows, although placed in an irregular pattern, are sized to correspond to the exact coursing of the cut limestone.

The 500 Throckmorton Tower in Fort Worth by Corgan Associates of Dallas and C&D Commercial Masonry was an Honorable Mention in the stone category and a sentimental favorite of the judges because it ironically involved a recently impaired landmark that had become an embarrassing eyesore in a city distinguished by its international architectural status. The tower represented an opportunity for the old Bank One Building to re-invent itself after losing 60 percent of its exterior glazing from a tornado in 2000. Lying empty after years of neglect and slated for demolition, a developer converted, with the help of city and private financing, the former downtown office building into a 316-unit townhouse tower above an office and retail base. The judges praised the make-over project's exquisite use of polychromatic polished and matte finish stone and marble in the lobby as well as the five-story exterior base's refined detailing of its contrasting shades and textures of limestone.



AKER-ZVONKOVIC PHOTOGRAPHY

Christus St. Elizabeth Hospital in Beaumont by HOK was honored for its deceptively simple but sophisticated use of stone.

The new Management Building at the University of Texas at Dallas by Omniplan of Dallas and masonry contractor Dee Brown won a Golden Trowel Award in the CMU category. The architects used a cost-saving strategy that allowed the building program to be increased by 25 percent. The UTD building features a cylindrical atrium and a dining area with an unexpected circular skylight to illuminate the land-locked space. Haas described the project "as an example of clean, crisp modernism that has become the architectural firm's signature."

The Hardscape/Landscape Golden Trowel Award whose design attracted emotional admiration was Overland Partners of San Antonio and Brazos Masonry's Texas A&M Bonfire Memorial in College Station. The architectural firm was selected for the project in a statewide competition over 174 other entries. The memorial honors students that were killed and injured in a 1999 bonfire. The 185 foot diameter ring and the girth and height of its clean cut stone materials ensured the necessary monumentality in the flat grassy meadow and to effectively symbolize the unbroken Aggie spirit. The judges were intrigued with the wide berth polished stone arcs that function as seating and seem to hover a few inches above the grass between the irregularly-spaced portal jambs. Traylor credited the architects with capturing visitors' reverence toward the senseless tragedy with an abstract and formal assemblage of large solid stone pieces to create a timeless memorial.

The most admired project, to some of the judges, was the Hardscape/Landscape Honorable Mention, Allen Civic Plaza by Dallas-based sculptor Brad Goldberg and landscape architect David C. Baldwin of Plano with masonry contractor Dee Brown. The plaza creates a viable park-like amenity in the interstitial space between city hall and three other municipal buildings. The hardscape also visually links the city buildings with its fountain, waterfalls, serpentine stream, reflecting pool and landscaped "Leuders" limestone terraces. Tibbetts lauded the organic composition of Goldberg's curvilinear and rugged large scale limestone pieces to create a natural environment in dramatic contrast to its orthogonal office park context.

The projects recognized in the 2005 Golden Trowel Awards program are below, with the names of the architect and masonry contractor listed respectively:

Brick Category

- Winner – Ashton Place in Dallas by Gromatzky Dupree and Associates of Dallas with Dee Brown
- Honorable Mention – Christ Evangelical Presbyterian Church in Houston by Gabriel Architects of Houston with United Masonry

Stone Category

- Winner – Christus St. Elizabeth Chapel in Beaumont by HOK of Houston with Lucia
- Honorable Mention – 500 Throckmorton Tower in Fort Worth by Corgan Associates of Dallas with C&D Commercial Masonry



The 500 Throckmorton Tower in Fort Worth by Corgan Associates of Dallas and C&D Commercial Masonry was an Honorable Mention in the stone category. The former downtown office building was converted into a 316-unit townhouse tower above an office and retail base.



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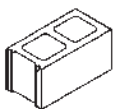
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The new Management Building at the University of Texas at Dallas by Omniplan of Dallas and masonry contractor Dee Brown won a Golden Trowel Award in the CMU category. The UTD building features a cylindrical atrium and a dining area with an unexpected circular skylight to illuminate the land-locked space.

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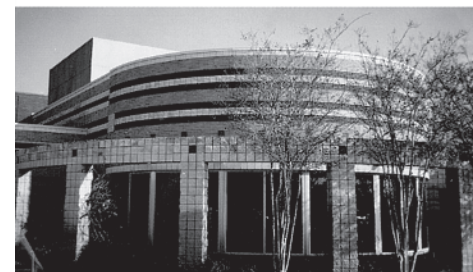
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(left) The Hardscape/Landscape Golden Trowel Award was given to Overland Partners of San Antonio and Brazos Masonry's Texas A&M Bonfire Memorial in College Station. (above) The Allen Civic Plaza by Dallas-based sculptor Brad Goldberg and landscape architect David C. Baldwin of Plano with masonry contractor Dee Brown received the Hardscape/Landscape Honorable Mention.

CMU Category

- Winner – Management Building at the University of Texas at Dallas by Omniplan of Dallas with Dee Brown
- Honorable Mention – Trinity Center in Dallas by Reh Burwell Partners of Austin with Looking Good Masonry

Publicly-Funded K-12 Category

- Winner – J.W. Long Elementary School in Conroe by Claycomb Associates of Dallas with C & D Masonry
- Honorable Mention – Clear Creek Intermediate #9 by PBK Architects of San Antonio with Winco Masonry

Residential Category

- Winner – Turtle Creek Residence in Dallas by Erith Terry/Larry E. Border of Dallas with Dee Brown
- Honorable Mention – The Sanford Lofts in Houston by Stanford Development Corporation with Veazey Enterprises

Hardscape, Landscape and Restoration Category

- Winner – Texas A&M Bonfire Memorial in College Station by Overland Partners of San Antonio with Brazos Masonry
- Honorable Mention – Allen Civic Plaza by Brad Goldberg and David C. Baldwin with Dee Brown

Lawrence Connolly, AIA, is president of Connolly Architects in Austin and a contributing editor of *Texas Architect*.



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WHILE concrete is more commonly used to construct low-rise buildings, continued improvement in concrete strength over the last decade has been a major factor in the development of taller buildings in the United States and throughout the world. New structural systems – including high-strength concrete – created either from concrete alone or with a composite system that includes both concrete and structural steel are partly responsible. These systems enable skyscrapers to resist the enormous wind and earthquake loads imposed along their height and allow these structures to support the vertical loads created by gravity, the weight of the building, and its occupants.

A major advantage of concrete construction for high-rise buildings is the material's inherent properties of heaviness and mass, which

create lateral stiffness, or resistance to horizontal movement. Occupants of concrete towers are less able to perceive building motion than occupants of comparable tall buildings with non-concrete structural systems. As a result, concrete has become the material of choice for many tall, slim towers, including many squeezed into narrow building lots in New York City in recent years. Engineers deemed concrete to be the only viable structural option for the structures – including City Spire on West 56th Street, with its slenderness ratio of 10 to 1 – to withstand anticipated wind loading.

The first reinforced concrete high-rise was the 16-story Ingalls Building, completed in Cincinnati in 1903. Even 50 years later, concrete buildings rarely exceeded 20 stories. Concrete high-rise buildings were not economical to

At 1,378 feet tall, the twin Petronas Towers in Kuala Lumpur, Malaysia, designed by Cesar Pelli, dramatically demonstrates the strength of composite structural systems.

lease because the massive columns needed for their support left too little rentable floor space. Greater building height became possible as concrete strength increased. In the 1950s, 5,000 psi (34 MPa) was considered high strength; by 1990, two high-rise buildings were constructed in Seattle using concrete with strengths of up to 19,000 psi (131 MPa). Ultra-high-strength concrete is now manufactured with strengths in excess of 21,750 psi (150 MPa).

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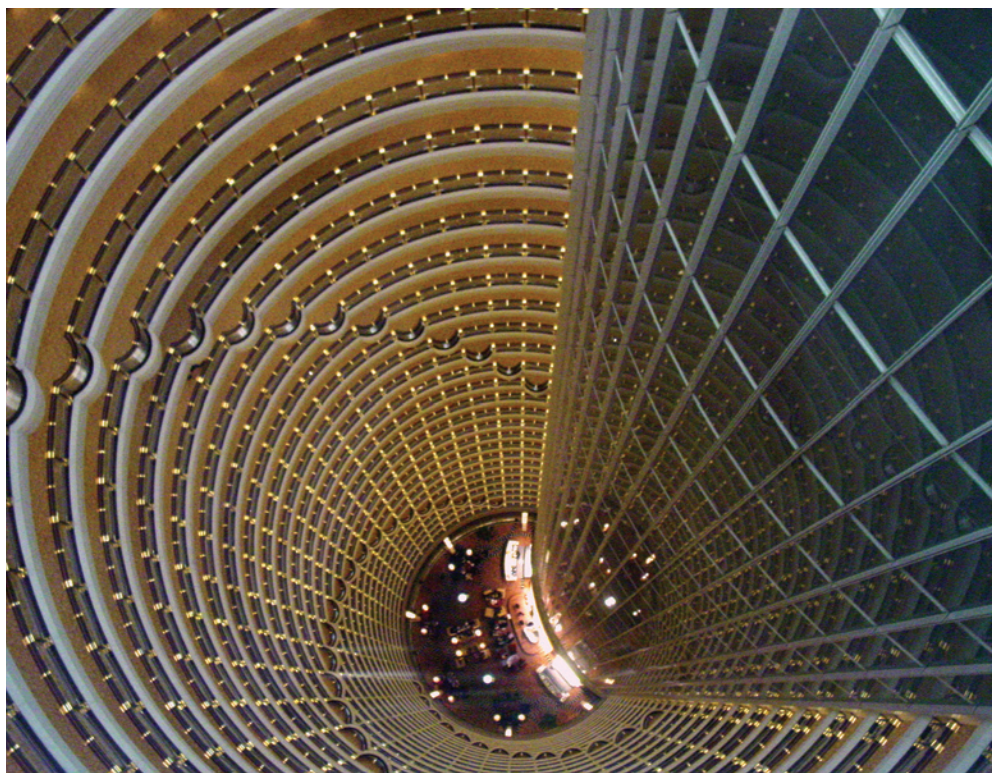
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From a view of top to bottom, the Jin Mao Tower in Shanghai features the largest and highest observation deck in China. The building rises 1,371 feet tall and was designed to withstand an earthquake of 6 on the Richter scale and the strongest level of typhoon.

While the United States witnessed the construction of millions of square feet of office space in high-rise buildings during the 1980s, high-rise construction fell off sharply in the 1990s. In 1985, 3.1 million tons of cement were used in U.S. high-rise construction, while in 1995 only 421,000 tons were required.

Asia Has Highest Concrete Buildings

Until recently, the world's tallest buildings were in the United States, but in 1993, the tall building construction boom shifted to Asia with the

erection of the 1207 ft (368 m) Central Plaza office tower in Hong Kong.

Two major high-rises in Asia are the 1,371 ft (418 m) Jin Mao Tower in Shanghai, China, and the 1,378 ft (420 m) twin Petronas Towers in Kuala Lumpur, Malaysia. These monumental towers use composite structural systems, combining vertical components such as cores, columns, and shear walls of concrete that have strengths of up to 11,600 psi (80 MPa) with structural steel horizontal members to resist lateral and vertical forces.

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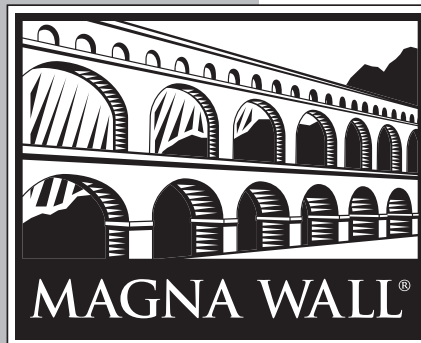
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The two tallest concrete buildings in the United States were completed in Chicago in 1989. Both the 969 ft (295 m), 311 South Wacker Building and the 920 ft (276 m), Two Prudential Plaza Buildings took advantage of 12,000 psi (83 MPa) high-strength concrete in the fabrication of cast-in-place, steel-reinforced columns and walls at the buildings' lower levels to support the total dead and live loads of the structures. The middle and upper levels of the buildings, where total accumulated forces are lower, were constructed with concrete in strengths ranging from 4,000 psi (27.6 MPa) to 10,000 psi (69 MPa).

Resisting Earthquakes

The ability of any structure to withstand an earthquake—whether it is a concrete high-rise, a steel bridge, or wood-frame house—hinges on whether the structure was properly designed, detailed, and constructed to resist the lateral or side-to-side loading created by the shaking of the earth. The design community's understanding of how to best deal with this shaking generally improves significantly in the aftermath of

each major earthquake because engineers have the opportunity to observe and learn from the way existing structures perform. This hard-won knowledge often leads to revisions in design and construction procedures that are incorporated into building codes, which govern future construction.

Contrary to popular belief, a structure's likelihood of surviving an earthquake depends more on how well the structure is engineered than on what type of material is used to build it. During a severe earthquake that struck Kobe, Japan, on January 17, 1995, concrete buildings and steel buildings in the downtown area of the city shared comparable fates: just 4.9 percent of concrete buildings and 5.3 percent of steel buildings collapsed. The majority of the more than 5,000 deaths and 34,000 injuries caused by the earthquake occurred as a result of the widespread collapse of traditional one- and two-story, wood post-and-beam houses. These structures—with weak walls of bamboo or thin wood and heavy ceramic tile roofs—relied on structural connections created with interlocking pieces of wood, rather than with nails or

other positive connectors. The earthquake-induced shaking caused these connections to fail, and the buildings collapsed, killing and injuring occupants.

Two-Pronged Approach

To successfully withstand earthquake-induced forces, structures such as bridges, elevated roadways, and high- and low-rise buildings constructed in areas of seismic activity must be engineered with a two-pronged approach. One structural system is needed to resist gravity or downward forces, to hold the structure up under normal circumstances, and another is required to resist lateral or sideways forces generated during an earthquake. Sometimes a single structural system can satisfy both criteria: high-rise buildings can be supported by a concrete frame system detailed to resist both gravity and seismic loads. In other cases, designers use the frame to support only the gravity load, and add shearwalls—walls designed to resist sideways or in-place forces and provide lateral rigidity—to resist earthquake-induced motion. The choice of structural systems available for the



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construction of high-rise buildings in regions of high seismicity is much more limited than that available in non-seismic regions. To protect the life and safety of occupants, U.S. building codes governing seismic design reflect a strong column, weak beam philosophy. Because the vertical columns are more critical to the stability of a structure than are the horizontal beams, engineers are required to design the columns

to be 120 percent as strong as the beams. As a result, in the event of strong earthquake shaking motion, the beams are damaged instead of the columns, so that the building will remain standing.

One structural attribute that engineers have come to understand during the past 30 years as being critical to effective seismic design is ductility: the ability of a structural member, or

a connection between structural members, to bend in response to earthquake-induced forces while simultaneously continuing to support the loads it was designed to carry.

Ductility a Key

The ductility of concrete columns can be increased by including horizontal or transverse steel reinforcing as well as vertical steel. Lack of ductility in columns, beams, and connections has been blamed for the most serious damage to major buildings and transportation structures that occurred during recent major earthquakes. Non-ductile concrete and steel columns supporting the Hanshin expressway near Kobe — designed before 1971 when Japanese Building Standard Law was modified to require ductility in structural elements and connections — contributed to a spectacular failure of the elevated roadway. In response to failures of non-ductile columns on bridges and roadways during the Northridge earthquake, which shook the Los Angeles area on Jan. 17, 1994, and the Loma Prieta earthquake, which struck near San Francisco on Oct. 17, 1989, the California Department of Transportation has undertaken a retrofit program of non-ductile columns. Contractors are jacketing these columns with thin sheets of steel or carbon fiber materials to confine the concrete and increase column ductility.

Detailing of connections with seismic forces in mind has also emerged as an important design consideration in recent years. After the two recent California quakes, for example, bridge engineers changed the requirements for the connection between adjacent concrete box girders that support bridges, increasing the seat width, or the area of overlap between the two sections, from about 6 in. to more than 20 in. (15 cm to 38 cm). Engineers have also begun to require much more substantial ties between separate structural members, such as box girders or beams. Structural members are now being linked by restrainers made of high-strength steel rods with steel plates at either end that are embedded in the concrete to keep the structural members from separating during an earthquake.

This article was originally published on the Portland Cement Association's Web site. For more information, visit www.pca.org.

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"SNAP" continued from page 10

ture, Mathon doesn't hesitate. "Most certainly. There is simply no way that any one or two or even five of the people on our team could have accomplished what we did. Architecture is a collaboration of relationships on some very fundamental level."

Indeed, the primary lessons on the project often involved principles of collaboration—as team members partnered with each other, with construction experts, and, ultimately, with the environment to help realize the 100-percent renewable energy prototype house. "Architecture is organic," says Paul Havens, an architectural engineering master's candidate, "if you think about the relationship between the built environment and its energy, its interaction with the rest of the world. It's much like a living thing with lungs and clothing and senses." The balance between the ecology and economy of construction practices became apparent to many, as their design/build practices mirrored the team's sustainable design principles. "As future architects, we're coming into an industry that is wasteful and inefficient, but also has amazing potential to improve lives," says Schreiber. "[The SNAP project] did a great job of proving that a house can be both super-efficient and a wonderful place to live, and that the newest technologies can be combined with the most time-tested strategies of passive design to produce a house that really works."

In a unique contract negotiation with the University of Texas, the Blackland CDC received a full donation of the SNAP House. The agreement follows a 20-year truce between the two organizations, after the Blackland community found itself having to fend off annexation of properties by the university in the mid 1980s. With the aid of a significant Community Development Block Grant from the City of Austin, the Blackland CDC enabled the community to purchase their own vacant homes and empty lots to create rental housing, which they now lease at affordable rates to individuals and families, many of whom were previously homeless.

Bo McCarver, Blackland's director, says he was excited when he learned that the SNAP House might be available for use as permanent housing. At that time, he adds, Blackland officials were considering the retro-fit of solar-voltaic systems into some of its properties and "perhaps converting an old artesian well into a heat pump." The UT project appealed to their

sense of self-sufficiency, McCarver notes, as well as their need to address concerns about energy bills within the community. "Our Blackland CDC provides 35 houses to very low-income families," says McCarver. "Their utility bills are rising rapidly and are expected to at least double this winter. The energy-efficiency of the solar home was its main selling point, and that it could service a grid of electricity to two adjacent houses." He also recognizes the project's potential as a catalyst for change as "the presence of the solar home makes a very vivid statement and expresses our commitment to housing that is socially responsible and friendly toward our inner-city environment."

Having secured funds to provide the house with its permanent foundation on a small vacant lot, Blackland plans to initially rent the property on a rotating basis to a "student in residence" who will maintain the house for its first year and monitor its high-tech systems. (That individual also may assist Blackland with integrating solar power technology on additional properties.) The house provides a rare opportunity to measure and evaluate a building's performance in collaboration with its environment, according to Dr. Atila Novoselac, an assistant professor in UT's College of Engineering. He will be installing a set of devices to measure energy, air, and pollutant flow parameters in the home during the summer of 2006. Ultimately, Blackland officials will select a full-time resident for the dwelling.

While modest in size, the SNAP House is fairly modern by East Austin standards, and loaded with state-of-the-art systems, including a roof covered with photovoltaic panels and an eight-foot-high "screen wall" of evacuated glass tubes that comprise part of the hot-water heating system. The students see these deliberate expressions of the energy systems as "conversation pieces" that promote awareness, and, hopefully, sensitivity to our dependency on the earth's resources.

McCarver has personally introduced the design and installation of the SNAP House to his neighbors, who he describes as very curious: "We talk with them and let them know what is going on and what the structure will do." In this current era of conflict over dwindling resources and climate change, the arguments in favor of renewable energy are quite persuasive, especially in low-income neighborhoods that are often hardest hit by energy price fluctuations. The photovoltaic system will be powerful enough to also supply the energy needs of two adjacent houses, and will be hooked into the City of Austin's electrical grid, feeding energy back into the grid during peak production.

SAMANTHA RANDALL

Samantha Randall is an assistant professor at the University of Texas at Austin's School of Architecture. With colleagues Michael Garrison and Elizabeth Alford, Randall served as faculty advisor to the UT SolarD team.



COURTESY UT TEXAS SOLAR D TEAM

The SNAP House will be reassembled in Austin's Blackland neighborhood for use as affordable housing.

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Army Corps of Engineers Blue Roof Program Seeks Contractors

The U.S. Army Corps of Engineers is looking for subcontractors and small businesses to compete for new contracts to provide temporary roofing installations. The Corps requests that all contractors interested in performing work related to Hurricane Rita register and provide information about their company or firm at swf.usace.army.mil/pubdata/hurricane/ritaregister.asp. The Corps is continuing to provide assistance to homeowners affected by Hurricane Rita who are in need of temporary roofing. Operation Blue Roof program is managed by the Corps as part of its mission, assigned by the Federal Emergency Management Agency. They have established numerous Right-of-Entry Collection Centers, which gives them and its contractors permission to enter property to install temporary roof covering. Homeowners will receive assistance at the centers in completing the right-of-entry form and if the residents qualify, Corps contractors will install the temporary covering at no cost. For locations of collection centers, call 888-ROOF-BLU.

THC to Assess Hurricane Damage

Teams of experts with the Texas Historical Commission are traveling hurricane-ravaged areas of Texas, Louisiana, and Mississippi to assess damage to historic structures in the wake of hurricanes Katrina and Rita. As areas become accessible, THC experts will visit stricken areas in Louisiana, particularly New Orleans. "It is imperative we ensure that people don't simply start tearing down structures in their efforts to clean up and return to normal," said THC Executive Director Larry Oaks. "Historic structures that can be saved must be identified and professional determinations made as to how best to restore them." The use of federal funds to assist communities after a disaster is subject to federal regulations review when the clean-up and repair work impacts historic properties. In these situations, the Division of Emergency Management and the FEMA consult with THC to ensure historic resources are protected. For more information, visit www.thc.state.tx.us.

Post-Katrina Steel Industry Developments

Hurricane Katrina's direct impact on the steel industry has not been significant. Many mills are geared to make an extra effort to supply the impacted region. With the industry's capacity utilization in the mid-80 percent range, any surge in demand for supplies from the rebuilding efforts can be met. Although initially some transportation issues related to flooding of roads occurred, steelmaking facilities in the region suffered minor damages. A potential shortage of liquid hydrogen, needed for the annealing process involved in the production of cold-rolled and coated steels, has in large part been addressed. Concerns arose after the nation's major hydrogen supplier's New Orleans facility sustained damages from the hurricane. Alternative supplies were quickly located, resulting in minimal disruption. Routine logistics to customers across the southern U.S. were disrupted for a period of time, but now have been resolved. Disruptions to the Port of New Orleans may have temporarily slowed imports of steel, but overall Katrina's impact has been addressed and repairs to the port are underway.

— *Compiled from metalmag magazine*

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TRENDS OF THE TRADE

Mutual Licensure Recognition Agreement Reached

Representatives of NCARB, the AIA, the Committee of Canadian Architectural Council (CCAC), and the Mexican Committee for the Practice of International Architecture met in November in Oaxaca, Mexico, to finalize details on a mutual licensure recognition agreement 11 years in the making. If ratified by the membership of all four organizations, the agreement, which would allow architects in the three countries to practice architecture throughout North America, will go into effect in late 2006. The agreement calls for practitioners to meet a series of educational requirements and demonstrate at least 10 years of licensure in their own country. With their credentials approved by an agency not yet named, architects can apply for a license to work on a project without a local architect of record. Implementation details for the agreement are to be worked out after ratification. Ellen Delage, the AIA's director of international relations, says that "the overall benefits include greater mobility for the architect and options for the client." This new agreement does not affect the 1994 agreement already in place between NCARB and CCAC, which does not require the 10-year waiting period for work across borders because of the "similarities in the educational requirements and curricula," explains Delage. One reason it took so long to reach a North American agreement was because of the "difference in curriculum," she notes. In response, "we tried to develop a basis of practice-based equivalency." For more information, visit www.ncarb.org.

National Trust Seeks Nominations for Endangered Historic Places

The National Trust for Historic Preservation is accepting nominations for its 2006 America's 11 Most Endangered Historic Places list until Jan. 18. Scheduled to be announced in early June, the list identifies historic sites at risk from neglect, deterioration, lack of maintenance, insufficient funds, inappropriate development, or insensitive public policy. The organization uses three primary criteria to determine finalists: significance, urgency, and potential solutions. Nominations from any source will be accepted, but the National Trust strongly recommends a preservation professional or community advocate participate in the preparation of an entry. For more information, visit www.nationaltrust.org.

NCMA Design Awards Call for Entries

The National Concrete Masonry Association is accepting entry forms for their 2006 Design Awards of Excellence. All entries must be postmarked by June 15. Winners are awarded a monetary prize and honored during an awards ceremony at the 2007 NCMA Annual Convention and Manufactured Concrete Products Exposition to be held in Orlando, Fla. on Feb. 22-24, 2007. Any architect, designer, engineer, or landscape architect can submit entries, regardless of project size, budget, style, or type. Projects must have been designed by a licensed design professional or engineer at the time of completion. Designers may submit projects built anywhere in North America and completed within the last five years. For more information, call (703) 713-1900 or visit www.ncma.org.

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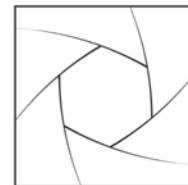


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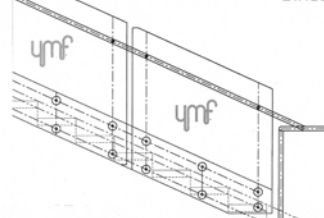
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COURTESY OF TAMU COLLEGE OF ARCHITECTURE

In the span of time from the 1940s to 2005, as trends in architecture have waxed and waned, other things haven't changed all that much.

THIS June marks the centennial of the first graduating class from any school in Texas that taught architecture as a degree program. The degrees in architectural engineering were awarded to three young men at the Agricultural and Mechanical College of Texas, now known as Texas A&M University. James S. Dean, Max F. Mayer, and J. Rodney Tabor were among a handful of students enrolled in the first formal program of architectural education in the state of Texas. That program was inaugurated in 1905 by Dr. Frederick E. Giesecke.

Ernest Langford, FAIA, researched TAMU's first 50 years of architectural education and published a 47-page report in 1957. Subtitled "A Brief History of the Division of Architecture from September 1, 1905 to August 31, 1956," Langford's chronicle followed the evolution of the pedagogy from its initial stirrings. His findings revealed that "little real instruction

was offered in architectural design" until after 1914 when S. J. Fountain began instruction patterned on his studies at the Ecole des Beaux-Arts in Paris. Langford's history can be downloaded at <http://archone.tamu.edu/college/centennial/>.

Recently, John O. Greer, FAIA, was appointed college archivist and tasked with writing a new narrative that brings the story up to date. He plans to encompass A&M's entire 100 years of architectural education in a report scheduled for completion in March. Greer also foresees the eventual publication of several booklets, each dedicated to specific topics within the centennial theme, such as a timeline that tracks the development of the architectural curriculum, a list of all the university's architectural graduates, and a collection of remembrances from students and faculty.

Stephen Sharpe is editor of *Texas Architect*.



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